

MUSICAL COURIER

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Photo by Keystone

CHARLES WAKEFIELD CADMAN

American Composer-Pianist

Appeared as Soloist Playing His Composition, *Dark Dancers of the Mardi Gras*,
with the New York Philharmonic and Birmingham Civic Symphony Orchestras

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GAETANO MEROLA (right) and FERNANDO GERMANI.
Mr. Merola, general director of the San Francisco Opera Company, visited Mr. Germani, Hammond Organ virtuoso, when the latter gave a recital in that city at the War Memorial Opera House. (Hass-Schreiner Photo.)



WALTER MILLS, baritone (left), with Mr. and Mrs. Charles Sanford, the latter Hester Ringling, composer, at their home in Sarasota, Fla., where Mr. Mills gave a recital. During his Florida trip he appeared also at the First Congregational Church of St. Petersburg, the Hollywood Beach Hotel, the Seminole Hotel, Winter Park, and at the home of Dr. and Mrs. John Martin in the latter city.



CHARLES O'CONNELL receives the Palms Medal as an Officer of the Academie from Marcel De Verneuil, French Consul, in recognition of his services to French music and musicians through recordings. Mr. O'Connell is in charge of Red Seal Record Artists and Repertoire for RCA Victor.

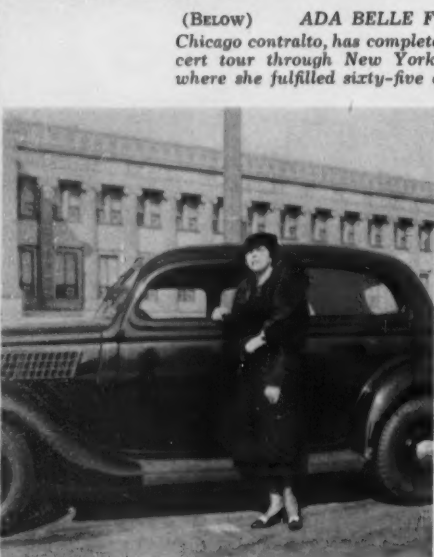


(LEFT)
THE VIENNA CHOIR BOYS were among the autograph hunters when they met Deanna Durbin in Hollywood.



MARY DRANE, LOIS BANNERMAN and VIRGINIA DRANE after an appearance at the White House, Washington, D. C. Miss Bannerman, harpist, has played two concerts in Haverhill, Mass., one for faculty and students of Bradford Junior College. On February 21 she was guest artist for the Woman's Club of Garden City, L. I.

(BELOW)
ERNESTO BERÜMEN and Mrs. Berümen at the pianist's recent Town Hall, New York, concert. (Musical Courier Staff Photo.)



(BELOW) **ADA BELLE FILES,** Chicago contralto, has completed a ten weeks' concert tour through New York and Pennsylvania, where she fulfilled sixty-five engagements at colleges and high schools. In January Miss Files sang in Chicago at the Cordon Club and for Mu Phi Epsilon sorority. On April 6 she gives her own recital in Kimball Hall, Chicago.

(RIGHT)
DR. FRIEDER WEISSMANN and his wife depart on the SS. Ile de France for Holland, where the conductor directs a series of concerts and several opera performances. (Photo by Sydney de Vries.)



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Paris Grand Opéra Gives New Ballet by Honegger

Serge Lifar Dances at Premiere—Musicologists Exhume Ancient Music—Landowska and Her Harpsichord Acclaimed—Milhaud Works at Opéra-Comique

By IRVING SCHWERKE

PARIS.—One went to the Opéra expecting to see a new ballet—Le Cantique des Cantiques, two-act poetical libretto by Gabriel Boissy, music by Arthur Honegger on rhythms by Serge Lifar—and instead encountered a choreographic experiment. The fact brought Honegger considerable criticism; unjustly, I thought, for from the outset the wings of his inspiration were clipped. The rhythms had been created before the composer was consulted, and when he was consulted, all he could do was to find sonorous equivalents of the choreographer's conception.

That he did so with singular suppleness, grace and mastery, did not escape the attention of quite all those present, and it is a pleasure to report that, if the score has some rough and mechanical spots, it has also for the most part an intensely archaic and evocative beauty. The strings are replaced by the Martenot waves sustained by the cello, contrabass, wood-winds, brasses and percussions, a chorus serving as a liaison between the dance and the orchestra. The chorus also makes pertinent comments on the stage action, the latter having to do, as the reader has already suspected, with the Shulamite woman, the Shepherd she loves, and old King Solomon who loves her. Lifar's arrangement of the tale is marked with a certain daring, but at least to one spectator, it seemed incongruous to the point of risibility.

Like Little Buttercup's gilded farthing which always remains a farthing no matter what you do to it, this sort of thing can be gilded in all the modernistic theories you want to haul out, yet they remain incongruous still. The protagonists in the venture were Carina Ari (Shulamite), Lifar (Shepherd) and Goubé (King Solomon). Philippe Gaubert, painstaking in everything he does, conducted as if it were the finest spectacle ever invented. The two settings by Paul Colin, being rather sumptuous, caused the crowd to gasp.

A MILHAUD BILL

The Paris Opéra-Comique's presentation in a single seance of three short works by Darius Milhaud is giving many people the opportunity to formulate a new judgment on an author who, if a while ago he was considered one of the "bad boys" of modern music, would now seem to be one of its most sedate and decorous practitioners. The theatre's effort is worthy of applause, but unless

Stokowski-Garbo Wedding in Turin

ROME.—The marriage of Leopold Stokowski, Philadelphia Orchestra conductor, and Greta Garbo, motion picture actress, has been set by Mr. Stokowski "at Turin between March 15 and 17." Stokowski revealed this in a conversation, by transatlantic telephone, with his attorney in Philadelphia. A. J.

tentatives like this make a sure thing of public success, they do not serve much purpose. Now the Opéra-Comique's mistake was to present three works by one composer, works which, while revealing different aspects of Milhaud's talent and artistry, nevertheless make felt a stylistic monotony that might not be emphasized in a long opus covering the same number of hours. The contiguity of Esther de Carpentras, an opera-buffa, Suite Provençale, a ballet, and Le Pauvre Matelot, a *complainte*, prevented these scores from enjoying the individual chance to which each one is entitled. Roger Desormière conducted the three compositions.

Le Pauvre Matelot, words by Jean

German Theatre at Prague Observes Golden Jubilee

Festival Performances Open with Meistersinger in Presence of the State President—American Soprano Scores as Eva—Kleiber Conducts Rosenkavalier

By GERTH-WOLFGANG BARUCH

PRAGUE.—The first festival of the year was devoted to the golden jubilee of the German Theatre, inaugurated on January 5, 1888. Since that time five managing directors have been responsible for the cultural and artistic attainments of the establishment, designed to be not only a theatre of international fame, but also the representative opera house of the German-speaking Bohemians and citizens of Prague. Angelo Neumann (1888-1910) brought the theatre into European repute; Heinrich Teweles (1911-1918) knew how to prevent the house from breaking down during the Great War; Leopold Kramer (1918-1927) succeeded in the change from the Hapsburg epoch to the republican period; Robert Volkner (1927-1932) was lucky in the engagements of his principal collaborators and Dr. Paul Eger is the present head.

GALA MEISTERSINGER

In honor of the commemoration day, the German Theatre presented a series of gala performances, opening with a restoration of Die Meistersinger. The sold-out theatre housed an illustrious and elegant audience, headed by Dr. Edvard Benes, President of the Czechoslovak Republic.

The opera was produced by Friedrich Schramm and newly dressed by Frank Schultes. Fred Destal, baritone of the Vienna State Opera, who had to deputize at the last minute, gave a lyrical reading of the Hans Sachs music, but lacked lustre of its high notes. Hans Grahl (Stolzing) revealed a refined tenor which sometimes had intonation difficulties but excelled in quiet passages. Bandler's Beckmesser had the unfortunate tendency of being too demonstrative and conventional. Magnus Andersen (Pogner) and Josef Hagen (Kothner) just managed to

Cocteau, produced a great rumpus when brought out in 1926 or 1927. Today it would be difficult to explain that wrangle, and some of us can pat ourselves on the shoulder for having been wise—or penetrating?—enough to have had no part in it. On this latest occasion the piece failed to strike fire and its atmosphere was emphatically unconvincing. The interpretation called for no particular comment, except that Mlle. Roland was excellent as La Femme. The stage settings by Guillaume Monin fell short of the realism at which they aimed, and contributed nothing positive to a negative achievement.

ESTHER DE CARPENTRAS RESTORED

Esther de Carpentras, two acts by Armand Lunel, is supposed to be an opera *tragi-comique*. The decorations by Mme. Georges Auric are delightful, the *mise-en-scène* by Jean Mercier lacked clarity and none of the stage personages seemed to be in touch with the composer's intentions. In fact the troupe—Renée Gilly (Esther), Vergnes (Cardinal), Ar-

(Continued on page 39)

strike the high tones. The best singers were Lydia Kindermann, who disclosed an intimate knowledge of the part of Magdalene, and Harriet Henders, admired for her extraordinarily musical interpretation of the goldsmith's daughter. Conducted by Karl Rankl, the orchestra showed careful training.

KONETZNI SISTERS APPEAR

The re-staging of Fidelio gave the long wished occasion to hear Hilde Konetzni after her triumphs abroad. In the title role she proved to have grown both vocally and artistically since her last visit

(Continued on page 48)

Pfitzner Association Formed In Berlin Under Furtwängler

Composer Leads Inaugural Concert—Italy and Germany in Musical Entente—Molinari is Philharmonic Orchestra Guest

By ELINOR JANSON

BERLIN.—A Hans Pfitzner Association, with Furtwängler as president, has been founded here. Three concerts a year will be dedicated to Pfitzner's works, while others will sponsor young, unknown composers. The major part of the festive inaugural concert, in the Philharmonie, was conducted by Pfitzner himself. Furtwängler took the baton for the last selection, the overture from Pfitzner's *Kätchen von Heilbronn*. Günther Baum, baritone, was a sympathetic soloist, and won applause for the ballads Herr Oluf and Parting in the Light.

ITALIAN EXCHANGE PROGRAM

Interesting was the first Italian-German Exchange Concert. Adriano Lualdi, Italian conductor, and the Berlin Philharmonic Orchestra, performed before a

capacity house (Singakademie). High officials and representatives of both countries attended. The program was devoted mainly to young Italian composers who proved that they have returned to harmonious, beautiful music. Under Lualdi's excellent direction, La Pisanella (Pizzetti), Notturmo e Danza (Ennio Porrini), introduction to the Suite Agreste (Piero Calabrin), and Villanella (Parodi) won real esteem. The last part of the program brought Lualdi's Africa, a colonial rhapsody of intense orchestral coloring and songful melodies. Cherubini's symphony in D minor fitted nicely in the midst of the program.

Under Carl Schuricht, the first evening (Continued on page 56)

Reiner to Conduct the
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by Successful Campaign
and Concerts Under
Five Guests

By RALPH LEWANDO

PITTSBURGH, PA.—Fritz Reiner has been appointed conductor and musical director of the Pittsburgh Symphony Orchestra. The orchestra, for which a guarantee fund of \$250,000 was raised last season by Pittsburgh music-lovers, will give a series covering twenty weeks and opening in November. Before taking up his Pittsburgh activities, Mr. Reiner will conduct Elektra, Don Giovanni and Die Meistersinger with the San Francisco Opera Company, appearing with this organization for the third successive season. He will retain his post as head of the orchestra department of the Curtis Institute of Music, Philadelphia, where he has been active during the last eight years.

Under the capable and impressive leadership of Mr. Reiner and Georges Enesco, the final concerts of the reorganized Pittsburgh Symphony Society's first season ended brilliantly. Thus was completed an important chapter in the city's musical history. Within a span of a few months a successful campaign for orchestra funds was staged, players chosen, rehearsals begun and fourteen pair of concerts presented under guest conductors. These embraced Otto Klemperer, Carlos Chavez, Eugene Goossens, Fritz Reiner and Georges Enesco, who appeared in order named. Concertmaster Michel Gusikoff, who is assistant conductor, led a pair of concerts in his own right, and substituted for Mr. Reiner when illness compelled the latter to cancel two concerts. Mr. Gusikoff directed three Young People's Concerts.

At present the orchestra personnel comprises ninety-two, six of whom are of the fair sex, namely, two harp players, two cellists, one violinist and the assistant first horn.

(Continued on page 14)

San Francisco Greet Bloch Premiere

His Symphonic Suite, Evocations, Given First World Hearing by Monteux—Hofmann Among Orchestral Soloists—Pro Arte Quartet Festival at Mills College

SAN FRANCISCO, CALIF.—The San Francisco Symphony Orchestra and its soloists, a Coolidge Festival, an American opera, and innumerable recitals made up a crowded month of February, musically speaking, in this community.

First of the symphonic soloists was Yvonne Astruc, French violinist, who introduced an interesting concerto in the modern neo-classic vein by Germaine Tailleferre and sturdily performed the A minor concerto of Bach. Josef Hofmann's performance of the fourth piano concerto of Beethoven at another Symphony concert was one of the season's major sensations. Likewise the Tschai-kowsky B flat minor under the magisterial fingers of Artur Schnabel. Grisca Goluboff, fourteen-year-old violinist, fared less well with the Tschai-kowsky. Lotte Lehmann was cheered to the echo, but even so not cheered enough, as soloist in an all-Wagner program.

BLOCH WORK IN PREMIERE

Other orchestral matters of note were the world premiere of Ernest Bloch's symphonic suite, *Evocations*, a charming, brilliantly orchestrated work in Oriental vein, and the revival of *Impressions from a Greek Tragedy*, a full-blooded, magnificently wrought tone poem by Albert Elkus of the University of California. The standard repertoire has brought us, among Pierre Monteux's outstanding performances for the month, much of the first act of *Parsifal*, with the Municipal Chorus assisting, and various works of Handel, Debussy, Ravel and Beethoven.

RECITALS

First and foremost of the recitalists, so far as one hearer was concerned, was Marian Anderson. The Negro contralto's rapturous absorption in sheer song, her superb musicianship and colossal dramatic gifts were, if possible, even more impressive than in previous seasons. Nelson Eddy sang to a packed house. Shankar's dances and music were entrancing as of yore, and another vastly important dance event was Trudi Schoop's presentation of her latest and finest comedy, the delicate, riotous and altogether delicious affair called *All for Love*. Another leading recital was that by the brilliant Italian organist, Fernando Germani, introducing the Hammond Organ locally as a concert instrument.

CHAMBER MUSIC INCLUDES MILLS COLLEGE FESTIVAL

The San Francisco String Quartet began the month's chamber music with sterling performances of classic works. The Pasquier Trio, unique and splendid ensemble of violin, viola and cello, continued February's ensemble program, which was brought to a climax in the four concerts by the Pro Arte Quartet given in the space of three days in celebration of the tenth anniversary of the music building at Mills College. This building was donated to Mills by Mrs. E. S. Coolidge, who brought the quartet out for the commemorative exercises, and performed in them herself as pianist-composer.

George Gershwin's opera, *Porgy and Bess*, staged by the Theater Guild with an excellent Negro cast, was given its

first local hearing. Its success appears to have been extraordinary with everybody but the writer of these lines. It was beautifully staged, directed and acted, but it seemed to me of minor musical importance and, on the whole, infinitely less interesting than Heyward's original play.

As the month ends, the San Carlo Opera Company begins a series of eighteen performances. The organization is well liked in San Francisco, and is invariably highly successful here.

A. F.

Bethlehem Bach Choir to Sing Mass for Thirty-first Time

BETHLEHEM, PA.—The Bach Choir of 266 voices, with Dr. Bruce Carey directing, presents Bach's Mass in B Minor here on May 28, the second day of the

1938 Bach Festival. This will be the thirty-first time the Mass has been offered here in its entirety. Dr. T. Edgar Shields, who has been at the organ for the performances since 1901, again is to play. The Moravian Trombone Choir is to announce each session of the festival with chorales from the belfry of Packer Memorial Chapel as heretofore. On the previous day the St. John Passion and shorter works are to be given.

Grofé Concert for Milk Fund

Ferde Grofé and his orchestra will give a New York concert at Carnegie Hall on March 25, devoted to "American music in its typical harmonies and rhythms of today." The concert is sponsored by Mrs. William Randolph Hearst in aid of the Free Milk Fund. Leonard Liebbling will be the commentator of the program.

MAESTRO MOMENT IN A HOOSIER CITY



FABIEN SEVITZKY

conducting a recent concert of the Indianapolis Symphony Orchestra in that city.

Fifteenth National Music Week to Aid Local Talent

Fostering local music talent is to be the aim this year of National Music Week, the fifteenth annual observance of which starts on May 1 according to David Sarnoff, chairman of the committee in charge. Among the organizations represented on the national committee are the General Federation of Women's Clubs, the National Federation of Music Clubs, Music Educators National Conference, National Congress of Parents and Teachers, National Grange, National Recreation Association, American Federation of Musicians, Associated Glee Clubs of America, American Federation of Labor, American Legion, Federal Music Project, D.A.R., Boy and Girl Scouts, Metropolitan Opera Guild, Music Teachers National Association, National Education Association and numerous service clubs and fraternal groups.

César Saerchinger in Radio Series

César Saerchinger, for many years the Musical Courier's European correspondent, has been invited by the radio committee of the American Historical Association to give a series of ten weekly broadcasts over the National Broadcasting Corporation network, under the general title of *History Behind the Headlines*. History has always been Mr. Saerchinger's chief "lay" interest, and for twelve years he was a foreign correspondent for New York and Philadelphia papers. The series began on March 4 with a talk on British foreign policy, in connection with the resignation of Anthony Eden and the

forthcoming British talks with Italy and Germany. Remaining broadcasts are at 7.15 p.m., E.S.T., on Fridays.

Four Young Violinists Win N. F. M. C. Awards

Gloria Jacquelin Perkins, fifteen, of Queens Village, L. I.; Stuart Canin, eleven, Edgemere, L. I.; Dolores Maurine Miller, twelve, Richmond, Calif.; and Harry Cykman, fifteen, of Philadelphia were winners in the competition for violinists under sixteen years of age, conducted by Tony Wons and the National Federation of Music Clubs. The judges were Mrs. Edgar Stillman-Kelley, Joseph Szigeti and Louis Persinger. The four were the survivors of some 2,000 competitors and were selected from the forty-four regional winners. The finals were held in the studios of the Columbia Broadcasting System, New York. Each winner receives a violin, made by Mr. Wons, a \$250 scholarship, from his radio sponsor, the Vick Chemical Company, a trip to New York and a nation-wide broadcast this month.

Henry Hadley Foundation Formed to Aid American Music

The Henry Hadley Foundation, Inc., has been organized with headquarters at 15 West Sixty-seventh Street, New York City, to "advance the interests of American music and musicians." Mrs. William Vanamee is president; Ernest Wagner, vice-president; Charles Haubiel, secretary; and Alfred E. Drake, treasurer. Mrs. Henry Hadley is director of special committees. Scholarship awards are planned for talented young artists.

Toscanini Cables "No" To Salzburg

Request That He Reconsider Followed by Formal Resignation—Furtwängler and Mengelberg Will Conduct—Stokowski and DeSabata Also Under Consideration

SALZBURG.—Official notification has been received by the Salzburg Festival Society that Arturo Toscanini will not participate in future festivals here. The society received a cablegram to this effect from Toscanini in New York after it had requested that he reconsider his reported resignation. The cable, according to Baron Puthon, festival director, was the first direct communication from Toscanini, although it was reported he had sent a previous notification. S. T.

FURTWÄNGLER NAMED

VIENNA.—Wilhelm Furtwängler, director of the Prussian State Opera, has accepted an invitation to conduct this summer at the Salzburg Festival. In the place of Arturo Toscanini, who resigned because of "unsettled conditions" in Austria, he will share the season with Wilhelm Mengelberg. The latter at one time divided the New York Philharmonic Orchestra's season with him in that city.

Although it is reported that the festival authorities are also negotiating with Leopold Stokowski for some appearances, it is known that the festival directorate will also include Hans Knappertsbusch. Victor de Sabata, who has appeared here, is also said to be under consideration for some programs. R. P.

Toscanini to Lead NBC Orchestra Three More Years

Prior to his departure for Europe on March 9 to take up his duties, for the second season, with the Palestine Symphony Orchestra, Arturo Toscanini was engaged to conduct the NBC Orchestra for three more years. Under the new arrangement a longer season is contemplated. The series next year, it is reported, will start earlier.

NBC plans to continue the present concert schedule into June. Carlos Chavez, Mexican composer-conductor; Dr. Artur Rodzinski and Pierre Monteux, both of whom preceded Toscanini in charge; Bernardino Molinari and Sir Adrian Boult have been engaged for this period.

Metropolitan to Omit Spring Season

Because of "extended activities planned for 1939," the Popular Spring Season, presented at the Metropolitan Opera House for the past two years, will be omitted this spring.

An announcement made on March 8 by Lee Pattison, general manager of the spring season, stated: "Inasmuch as the World's Fair is planning a broad and comprehensive musical program, in which the Metropolitan expects to participate, a rebudgeting of time, personnel and funds has been essential. The directors of the Metropolitan Opera Association have therefore decided to postpone for this year the supplementary season.

"Devised to give greater opportunity to the younger American artists and to present opera to the public at prices lower than are possible during the winter, the spring season is considered an important part of the Metropolitan's program. Definite plans on a long-term basis are now being made for growth and development along similar lines."

Amelia Goes to the Ball ... Metropolitan Version

Menotti's Buffa Work Scores Merry Hit—Effective Cast—Leinsdorf Leads Elektra

By LEONARD LIEBLING

As Musical Courier readers will remember, Amelia Goes to the Ball is a one-act opera buffa (with English text) by Gian-Carlo Menotti, who studied at the Curtis Institute in Philadelphia, where his work was produced by that school at the Academy of Music last winter, and repeated later in New York at the New Amsterdam Theatre. On both occasions, reports of the performances appeared in these pages. The little opera scored a decided success, and so it was acquired by the Metropolitan. Its recent house-premiere of Amelia Goes to the Ball took place on March 3. The cast was as follows:

Amelia	.....	Muriel Dickson
The Husband	.....	John Brownlee
The Lover	.....	Mario Chamlee
The Friend	.....	Helen Olheim
The Chief of Police	.....	Norman Cordon
The Cook	.....	Lucielle Browning
The Maid	.....	Charlotte Symons

(Chorus of Passersby and Neighbors)
Conductor: Ettore Panizza

libretto. Thereafter the music carries on unflinching with melodic voice and adept characterization, sometimes romantic, again ironical. Amelia Goes to the Ball is altogether an uncommon piece of craftsmanship, and makes one wish to see Menotti try his hand at further operatic creation.

HIGHLY AMUSING LIBRETTO

The libretto, translated into English by George Mead, tells a piquant, tongue-in-cheek tale. Amelia, semi-attired, is seen when the curtain rises, making frantic preparations to finish her toilet and go to the first ball of the season, accompanied by her elderly husband. He arrives, in gala attire, but with sombre demeanor, for he has found a compromising note written to his wife. He upbraids her, but she cynically brushes aside his reproaches and reminds him that her set

with her mind not a whit less set on the ball, begs the debaters to stop, but when her husband commands her own silence, she impulsively breaks a flower-vase over his head, and knocks him unconscious.

EXHILARATING PERFORMANCE

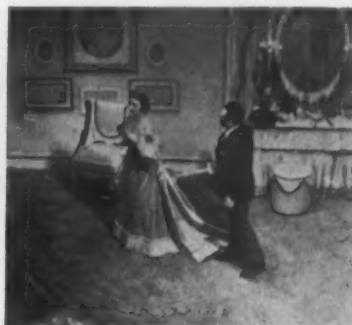
Neighbors are attracted by the commotion and they call the police, whose Chief gallantly believes Amelia's story—that the young man in the room is a burglar whom she never saw before and who feloniously attacked her husband. The astounded lover is handcuffed and led away by officers, and the husband is sent to the hospital in an ambulance. Amelia weeps, and when the Chief discovers that her grief comes not from the tragic happenings, but because she now sees herself prevented from going to the ball, he offers himself as her escort. Amelia accepts delightedly, and the pair sally forth, the neighbors cynically chanting a chorus which relates that when a woman is determined to go to the ball, that is where she will go, and nothing can deter her.

zation of the fun for which it called. Ettore Panizza allowed the orchestra to oversound the singers at important moments, which is a prime fault in an opera buffa. The scenery, designed by Donald Oenslager, the same used at the Philadelphia premiere, was lent to the Metropolitan by the Curtis Institute of Music.

ELEKTRA UNDER NEW CONDUCTOR

Following the Menotti opera, came Strauss' Elektra, with a cast familiar, except for Enid Szanthe, who appeared as Clytemnestra, and furnished abundance of lovely tone and highly musical singing, but did not suggest all the terror and malignity embodied in the lines of her text. Rosa Pauly repeated her gripping portrayal of Elektra. Irene Jessner has not been surpassed at the Metropolitan in beauty and warmth of vocalism as Chrysothemis. Paul Althouse again proved to be an ideal Aegisthus. Friedrich Schorr was Orestes and Norman Cordon the Foster Father.

The outstanding feature of the per-



While one would like to call Amelia an American opera, it is not that at all, for Menotti was born in Milan in 1911, and although he came to this country ten years ago, he wrote the libretto of his opera in Italian, called it Amelia al Ballo, and set it to music which is first cousin to Puccini, Wolf-Ferrari and Giordano.

That, however, does not make the Menotti score any less clever and enjoyable, for if he suggests the manner of those composers, he devises thematic material entirely his own, treated with flowing lyricism, and when the action prompts, also with dramatic strength and delightful waggishness. There are set numbers but they typify situations, and Menotti's connecting orchestration does not permit them to delay the progress of the story.

The bubbling tuneful overture gives eloquent hint of the light nature of the

purpose is to go to the ball. The husband grows insistent, and demands the name of the lover. Amelia consents to reveal his identity on condition that the plan to attend the entertainment remain unchanged. The husband agrees. Her lover is the young man in the apartment upstairs, she confesses. The husband seizes a pistol and rushes out. Amelia runs to the balcony and calls a warning to her lover, who promptly descends on a rope and urges her to elope with him. She explains that she cannot do so at the moment, because she must go to the ball.

The husband returns, finds the intruder and blazes away at him with the pistol, which misses fire. When the younger and more muscular man proceeds to take off his coat and roll up his sleeves, the husband reasons with him, and the two enter into a lengthy and abstract argument about love. Amelia, bored, and

The cast gave a performance well sung and exhilaratingly acted. Muriel Dickson, in the role of Amelia, graceful and pretty, made the character plausible in a hell-cattish sort of way that might be toned down with a flavoring of more charm. Miss Dickson's silvery voice and expressive singing did full justice to her music. Her diction failed to register clearly at all times, but that might have been due to the fact that the scene, a box-set placed rather far upstage, kept the performers quite a distance from the audience. John Brownlee was admirable as the husband, a dignified figure acting as a serious foil, and vocalizing with fine taste and tonal effect. Mario Chamlee, an ardent lover of romantic appearance, gave fervid utterance to his measures. Norman Cordon, a towering cavalier as the accommodating Chief, played and sang his part with a sly reali-

formance, aside from Pauly's impersonation, was the conducting of twenty-six-year-old Erich Leinsdorf, of Salzburg, who had been heard previously at the opera-house, as the leader in Die Walküre. Leinsdorf is unquestionably a musician of tremendous talent and accomplishments. He gave every evidence of knowing the Elektra score intimately, for he not only missed none of its traditional effects, but heightened them through beautiful nuances of tone, and discreet blendings with the vocal parts. His baton is firm, he gives minute cues, and holds constant sure command of the ensemble. Leinsdorf's baton art has not been duplicated in New York by any young man of his age, and bears prodigious promise for his three-year future at the Metropolitan.

(Other Opera News on page 51)



(Photos by Musical Courier Staff Photographer.)



ARTURO TOSCANINI

MARJORIE LAWRENCE

FEBRUARY 20

Philharmonic Orchestra

John Barbirolli introduced an enthusiastic audience to Mendelssohn's scherzo in G minor which the composer arranged from his octet for strings (op. 20). Utterly delightful music, scintillant and tuneful in the Midsummer Night's Dream manner, the orchestra played it magnificently and Barbirolli conducted it *con amore*.

On this Sunday program, an electrifying presentation of the overture to *The Bartered Bride*; a charming delineation of the Rimsky-Korsakoff symphonic suite *Antar* (music too reminiscent of *Scheherazade* to be vitally interesting); and one of the most eloquent interpretations of the *Tannhäuser Overture* this reviewer has ever heard.

The soloist was Joseph Schuster, first cellist of the orchestra, who played the Haydn D major concerto with polished musicianship, rich tone and excellent phrasing. He received five recalls from the large audience.

Reino Luoma The New York debut of Reino Luoma, a young Finnish-American pianist from Chicago, who has studied with Glenn Dillard Gunn, was the Sunday afternoon Town Hall attraction. He demonstrated possession of a brilliant technical development, though his interpretative feeling is as yet unevenly displayed. A besetting sin in much of his work was a tendency to excess speed and sheer virtuosic exhibition. He began with the Bach-Busoni chaconne, played in rather slapdash manner. The Bach partita in C minor was developed throughout with lightning-like celerity and crackling tone, but represented unusual mastery on the mechanical side. In Chopin's sonata in B minor, Mr. Luoma had greater success, for he showed an understanding of the romantic idiom and a greater sensuous warmth, though again the breakneck tempo at which the movements were hurled at the listener tended to distort the content of all save the *largo*.

New Friends of Music

The twelfth concert of the New Friends of Music series, late on Sunday afternoon in Town Hall, was devoted entirely to Schubert's chamber music. The Gordon String Quartet gave a fair account of the quartet in C minor, one of the most ingratiating single-movement pieces in quartet literature. They and their colleagues were less fortunate with the great octet for strings and wind instruments (op. 166) for, aside from some unintentional "modernities," there was an undefinable absence of something—the peculiar emotional temperature, or perhaps the inner approach which is so necessary for the realization of this poignant yet undramatic music. Indubitably the *clou* of the concert was Emanuel Feuermann's playing of the A minor sonata for *arpeggione*, using of course, a perfectly good cello, with Wolfgang Rebner at the piano. This lightly thrown-together virtuoso piece—a kind of com-

poser's chore to help popularize a newly invented instrument—bears, despite its vulgarities, the hall-mark of genius. Feuermann played it with vitality, dash and the correct *flair* for the spirit of the piece as well as its peculiar idiom.

American Guild of Musical Artists' Concert

The association functioning under the presidency of Lawrence Tibbett, sponsored a Sunday evening concert at Carnegie Hall, given by guild members. A full house was on hand to "assist" at the program performed (after an introductory Tibbett speech) by Frank Sheridan, in two Chopin piano numbers; Rose Bampton and Richard Bonelli, in vocal duets by Rossini and Messager, with Walter Golde accompanying; Gaspar Cassado, two cello pieces; Jascha Heifetz, examples by Mozart and Wieniawski; Giovanni Martinelli, Italian folksongs and an aria by Donaudy; Marjorie Lawrence, three



ARTUR SCHNABEL

JOSEPH SZIGETI

Scotch songs; Helen Jepson and Lawrence Tibbett, doing excerpts from Gershwin's *Porgy and Bess*; the same composer's *Rhapsody in Blue*, arranged for two pianos by Jose Iturbi and played by him and Amparo Iturbi; and Bach's *Coffee Cantata*, sung by Helen Jepson, Charles Kullmann and Lawrence Tibbett, accompanied by an orchestra consisting of Jascha Heifetz and Sascha Jacobsen, violins; Leon Barzin, viola; Gaspar Cassado, cello; Anselme Fortier, bass; Frances Blaisdell, flute; Ernst Victor Wolff, harpsichord. Walter Damrosch conducted, and prefaced the cantata with a brief narration of its text. There were no encores, but the greatest number of recalls were won by Heifetz. Ezio Pinza, also bulletined in advance programs, had to cancel his appearance owing to illness. His place was taken by John Gurney, who joined with Martinelli in singing Massini's *Il Mulattieri*.

FEBRUARY 21

Helen Taschner

Her annual New York recital brought Helen Taschner to Town Hall on this evening with Celius Dougherty assisting at the piano in a list embracing sonatas by Tartini and Schumann, the unaccompanied sonata in A minor of Bach and shorter works of Gellhorn, Stravinsky, Lopatnikoff, Rebecca Clarke and Szymanowski.

A musician of skill and solidarity, the violinist, who recently returned from a tour abroad, brought to her list a virile tone, accomplished technical skill and artistic conceptions. Her agile fingers made full use of the pyrotechnical passages and her readings were generally of the expansive and comprehensive type. A bit more variation of mood and tonal coloration might have enhanced her presentation. The Schumann work found her essaying poetic and romantic style with success. Mr. Dougherty gave material assistance.

Sascha Gorodnitzki The annual New York recital of Sascha Gorodnitzki, pianist, in Carnegie Hall on this evening marked

NEW YORK CONCERTS

increased advance in the progress of this native artist. He was in exceptionally good form. The acoustical problems of adapting tone to sound most effectively were also worked out excellently. After a performance of the Bach-Busoni toccata and fugue in D minor that was technically able, serious in purpose, but somewhat objective and lacking in emotion, he played a Scarlatti group of short sonatas. Conversely, here it seemed that the brilliant, bell-like tone would have been especially fitting for this gay, lightsome music, but Mr. Gorodnitzki mellowed his tonal palette somewhat to give more scope to variety of effect. In the Schumann *Etudes Symphoniques* he fused the various sections into a reading of dynamic power and emotional fervor, providing one of the most compelling performances this artist has given here. He was stormily applauded. The following group of short Chopin pieces, ending with the ballade in A flat, was also a *tour de force* of brilliant execution. The concluding group offered works of Ravel, Prokofieff and Liszt, further evidences of steadily maturing gifts that place the performer among the significant keyboard artists of the day. The large audience exacted many recalls and several encores.

FEBRUARY 22

Heinz and Robert Scholz

The Washington's Birthday program at night in Town Hall was given by Heinz and Robert Scholz, duo-pianists from the Salzburg Mozarteum. It was their formal New York debut, although they had been heard previously at Columbia University and via radio. The Bach organ prelude and fugue in D minor, arranged by Heinz Scholz, found them concentrating upon digital dexterity and avid sonorities.



SASCHA GORODNITZKI

ROSE BAMPTON

The Mozart-Busoni piece for "orgelwalle" followed in academic delineation while the Reger variations and fugue on a Beethoven motif were approached in pedantic and meticulous fashion. Robert Scholz' prelude, fughetta and toccata and Petyrek, Debussy-Ravel and Rachmaninoff works concluded their formal list in which the outstanding characteristic of their pianism was their cohesive ensemble work, neither usurping the spotlight but each blending his efforts magnificently with the other.

George Copeland George Copeland, Boston pianist, living in Spain until the civil war began there, is an old acquaintance for New York, where he always has been regarded as an exceptionally sensitive interpreter of the music of Debussy and modern Spanish composers. He never tries to shine as a technician but solely through blandishments of tone, coloring, and poetical conception.

At this Carnegie Hall concert, Mr. Copeland's program maintained tradi-

tion by being devoted largely to Debussy and Hispanic numbers. The former included *Danse de Puck*, the player's own well-made transcription of the Afternoon of a Faun, *Et la lune descend sur le temple qui fut* (from *Images*), *Minstrels*, A minor prelude and *La Cathédrale Engloutie*. Also on the evening's list were an old Spanish example, *Taner de Gala* by Luis Milan (sixteenth century), *Largo* by Leonardo da Vinci, an anonymous sixteenth century suite, a Bach chorale, three Chopin works (*Aeolian Etude*, C sharp minor nocturne, *Valse Brillante*, A flat, opus 34, No. 1) and a closing group by Pittaluga, Turina, Lehmsberg, Mompou and Lecuona. All the performances revealed the familiar facets of the Copeland musical and pianistic equipment, and he garnered response that brought several encores.

FEBRUARY 23

Kathryn Meisle

Kathryn Meisle's ripe musical powers and interpretative skill were well in evidence when that Metropolitan Opera contralto offered a song evening in Town Hall. A program arranged with much care and including representative works from Italian, German, French, Russian and English song literature was sung with a devotion and warm personal note that made for strong audience reaction. Graener's *Der Alte Herr* was done with such effective character suggestion that it was encored, while after the German group the singer added Schubert's *Wohin*, and after the Russian ones another Arensky number. The tone quality was rich, beautifully "covered" for the most part, of great warmth in the middle and lower register. The Meisle skill and individuality of vocal coloring were in their best estate on this occasion. The accompaniments of Stuart Ross were expert.

Joseph Szigeti

A thorough musician and an able violinist, Joseph Szigeti, at his only New York recital of the season, given in Carnegie Hall, presented a list in typical fashion, namely with minute attention to detail, with complete understanding and without resorting to flamboyant display.

Mr. Szigeti had the assistance, in some of his numbers, of a symphonic ensemble with Max Goberman as concertmaster. This combination started the evening with Tartini's D minor concerto, which was followed by Mozart's divertimento in B flat (K 287) for strings and horn. In both, the solo instrument reflected the artist's intellectual approach, the Mozart in particular demonstrating his profound appreciation of the composer's original conception of the work. With Endre Petri furnishing able assistance at the piano, Mr. Szigeti then contributed the Beethoven sonata in C minor (No. 7, op. 30) in introspective style. A miscellaneous section of Bloch, Saminsky (whose *Chassidic Dance* was given for



TOSCHA SEIDEL

KATHRYN MEISLE

RECITALS OF THE FORTNIGHT

the first time here), Hubay and arrangements of Scriabin and Lalo works completed his formal list. The Saminsky dance showed racial attributes but also a personal style on the part of the composer.

FEBRUARY 24

Philharmonic Orchestra

An all-Strauss program with Rose Pauly, Straussian protagonist of the Metropolitan Opera, as assisting soloist, was presented at this evening concert of the Philharmonic-Symphony Society under John Barbirolli's direction. Two tone poems, Don Juan and Till Eulenspiegel, and the suite from Der Bürger als Edelmann were the purely orchestral offerings. Mme. Pauly contributed two songs with orchestra, *Verführung* and *Gesang der Apollopriesterin*, as well as the final scene from *Salome*.

Possessed of a large voice which met Mr. Barbirolli's enthusiastic treatment of the two songs as well as the *Salome* episode, Mme. Pauly lacked the sensuous vocal texture so necessary for all three contributions. Granted the songs are not particularly effective of themselves, Mme. Pauly brought to them merely reinforced tonal outpourings. Her *Salome* was dramatically sung but impassioned intensity is not enough for this apostrophe to Jokanaan's severed head.

Mr. Barbirolli treated the tone poems in stirring fashion, with Eulenspiegel receiving a bit the better consideration. The best work of the evening was reserved for the suite, which he conducted with *esprit*. It was enchanting music.

FEBRUARY 25

Joaquin Nin-Culmell

Spanning five centuries of Spanish music, Joaquin Nin-Culmell, Iberian pianist, in Town Hall revealed himself as a vigorous player and a widely-read musician of his native land's piano literature. Starting chronologically with works of de Cabezon and de Milan (which disclosed little of racial characteristics as known today), he progressed through Cabanilles items to three Scarlatti miniatures of Padre Antonio Soler, light but attractive music. Three Albeniz contributions prefaced the way for de Falla, Halffter, Rodrigo and a sonata by himself. Possessed of fleeting fingers, a tonal gamut that was not too diversely variegated and a firm, virile tone, the pianist played with taste and discernment, although in eschewing sentimentality, his conceptions did not demonstrate any too broad imaginativeness. The more recent works found him a sympathetic interpreter. He played his entire list with enthusiasm and was approximately received by a large audience.

FEBRUARY 26

Philharmonic Young People's Concert

In his penultimate program for the youthful subscribers of the Philhar-

monic-Symphony Society, Rudolph Ganz turned to the harp and organ for consideration. Dr. Melchiorre Mauro-Cottone, organist, and Theodore Cella, harpist, of the orchestra were soloists, the former in the Handel concerto (No. 10) for this instrument and orchestra—only two movements were played—and the latter in Ravel's introduction and allegro for harp, flute and clarinet.

Dr. Ganz again reviewed the antecedents of both instruments with interesting anecdotes concerning the development of each. The prelude was the entrance of the gods into Valhalla from *Das Rheingold*, Two Granger *morceaux* and Johann Strauss' Emperor Waltzes rounded out an attractive program for the young audience.

Toscha Seidel

Making one of his rare appearances on this Saturday afternoon in Carnegie Hall, Toscha Seidel, violinist, offered the A major sonata of Bach; a Sonata Pastorale in F major by William Seymer (first time in America); the second concerto (in D minor) of Bruch; Achron's Stempeny Suite and the first Hungarian Dance of Brahms. Eugene Kusmiak was the assisting pianist.

The Bach was treated as a mere curtain-raiser and except for the *finale* was a dull and dry reading. The novelty proved tuneful and rhythmic albeit a bit long, as though the composer were merely adding minutes to an otherwise interesting sonata which Mr. Seidel interpreted understandingly. In the Bruch, his tone took on added beauty and force, his double-stopping bespeaking wizardry of technic. The Achron, largely a dance piece, was dazzling while the Brahms became a virtuosic display. The pianist was competent.



HELEN TESCHNER TASS GEORGE COPELAND

FEBRUARY 27

Philharmonic Orchestra

A repetition of the all-Strauss program, with Rose Pauly again as soloist in two *Lieder* and the final scene from *Salome*, was given by the Philharmonic Orchestra under John Barbirolli on Sunday afternoon. Again the most charming orchestral item was the suite from *Der Bürger als Edelmann*, while the readings of the tone poems Don Juan and Till Eulenspiegel were more conspicuous for hard-driven tone and over-dramatic effects than for refinement and finesse. Mme. Pauly, singing with power and large, though uneven tone, was heard in the songs *Verführung* and *Gesang der Apollopriesterin*, rather inferior among Strauss' productions in this field, and in the final apostrophe over the head of Jokanaan, which was glowingly done by the orchestra.

The three B's were augmented by some Mozart, Prokofieff, Debussy, much Chopin and Villa-Lobos on the Sabbath

matinee program offered in Town Hall by Dalies Frantz, native pianist. Mr. Frantz, essentially a stylist, is also a pianist of broad but artistic conceptions, his primary weakness in an otherwise musicianly equipment being an ill-advised use of the pedal.

This was particularly manifest in his opening Bach, three choral preludes (two arranged by Busoni and one by Bauer). All three were artistically and technically admirably set forth in other details. A scintillating Mozart rondo followed before a broad and poetically styled Beethoven sonata (op. 90 in E minor). The Brahms variations on a Paganini theme were a series of contrasts played with brilliant technic while his own arrangement of the march from Prokofieff's *Love for Three Oranges* was energetically delineated. Debussy and Villa-Lobos *morceaux* were introspectively presented before some brilliant if personally interpreted Chopin. Numerous encores were necessary to appease an appreciative audience.



WALTER DAMROSCH DALIES FRANTZ

New Friends of Music

The thirteenth concert of the New Friends of Music in Town Hall was a family affair. The Pasquier family of three played Mozart's *Divertimento* in E flat for string trio; and the Schnabel family of two played an assortment of Schubert's four-hand music, written for those delightfully cozy days when there were more amateur piano players than pianos to play on. Hence the doubling up. Artur Schnabel and his gifted son, Karl Ulrich, doubled up to some purpose, and—in the good old family custom—junior played tops while Papa did the Heavy Bass. It was a delightful experience, especially in the Military Marches, though in the more subtle and complicated *Divertissement à la Hongroise* and the *Andantino Varié* on a French Theme one sometimes wished that the players' position was reversed. The real shaping of the music came from "below." The Pasquiers played the delightful and mature Mozart opus (written in 1788) with delicacy, finish and restraint.

Frank Laffitte

A percussive technic in a misplaced effort to achieve sonorities in his presentation of Bach's D major organ prelude and fugue (Busoni arrangement) gave an erroneous idea of Frank Laffitte's pianism at the outset of his recital in Town Hall. For this English player, when he arrived at the Debussy section of his program, proved an inherent musician of scholarly talent and imagination. The Bach was followed by a Craxton transcription of an air for the lute, and Daquin's dainty *Le Coucou*, read with understanding. Mr. Laffitte's presentation of the Franck prelude, aria and final, was pedestrian as well as percussive. Following the Debussy, came Kodaly, Bartok and Dohnanyi with the pianist again secure if a bit academic in his delineations.

FEBRUARY 28

National Orchestral Association

Temporarily deserting their series of cello



LAWRENCE TIBBETT HELEN JEPSON

literature programs, Leon Barzin's young players, known as the National Orchestral Association, offered an all-Russian list at an evening concert in Carnegie Hall. Sascha Gorodnitzki was soloist in the second concerto of Rachmaninoff.

Mr. Gorodnitzki, heard a few evenings previous in solo recital, was entirely *en rapport* with his contribution. His vaunted technical equipment was used to give a vigorous reading yet this style was admirably blended (with delectable effect in the *adagio sostenuto* movement) with poetry and beauty of tone. The *finale* was played with *élan*.

Mr. Barzin gave an energetic delineation of the Glinka Russian and Ludmilla Overture and a scholarly presentation of Tchaikowaky's fourth symphony.

MARCH 1

New York Oratorio Society

Coinciding with the arrival of the Lenten season and approximately on the two hundredth anniversary of its completion, the New York Oratorio Society offered Bach's *Mass in B Minor* in Carnegie Hall. This is an annual event for Albert Stoessel's choristers although the date of presentation was advanced this year.

The indisposition epidemic which has ravaged the Metropolitan Opera resulted in the last minute withdrawal of John Gurney, basso of that ensemble, from Mr. Stoessel's assisting quartet and the substitution of Gean Greenwell, heard previously in *Messiah*. George Rasely, Metropolitan tenor, Ethyl Hayden, soprano, and Pauline Pierce, mezzo-soprano, were the other soloists with Charles Lichter concertmaster of the orchestra, Hugué Porter at the organ and numerous other instrumental soloists.

Mr. Stoessel's chorus is probably the best-balanced at the moment in its history and the contrapuntal weaving of Bach's intricate score was admirably handled. But the Latin text, at times, was unintelligible. Mr. Greenwell warmed into his assignment after a poor start. Mr. Rasely at times was too exuberant. Miss Hayden sang with understanding of the score but Miss Pierce stood out above her associates, tonally and artistically.

Arnold Eidus

The New York recital debut of Arnold Eidus, fourteen-year-old violinist, a pupil of Louis Persinger who had appeared as soloist in a previous concert of the National Orchestral Association, and won a national radio contest recently, was made at Town Hall on this evening. It was something of a family affair, for the boy's mother, Sonia Eidus, was accompanist and his father acted as page-turner. The program served to show remarkable technical development for the performer's age. In the opening Veracini sonata in E minor, the rapid movements were played with particular assurance. The Wienlawski concerto in F sharp minor,

(Continued on page 22)

(Photo of Toscanini by Vaghi, Parma; Stoessel, by Albert Petersen; Lawrence, by Bruno of Hollywood; Frantz, by De Bellis Studio; Gorodnitzki, by Toppo; Bampton, by Mitchell.)



ERNST VICTOR WOLFF ALBERT STOESEL



MEISLE

Toscanini Directs Verdi's Requiem

Benefit Concert in Carnegie Hall Enlists Soloists, Schola Cantorum, and NBC Symphony Orchestra

Verdi's Manzoni Requiem was performed by Toscanini and the NBC Orchestra on March 5 at Carnegie Hall, the Schola Cantorum Chorus and soloists Bruna Castagna, contralto, Zinka Milanov, soprano, Charles Kullmann, tenor, and Nicola Moscona, bass, assisting. The proceeds of the evening were for charity, seventy-five per cent going to the New York Local 802 of the American Federation of Musicians, and twenty-five per cent to the Verdi Rest Home for Aged and Destitute Musicians, in Milan, Italy.

Written in 1874 in memory of the Italian poet and novelist, Alessandro Manzoni, Verdi's Requiem has long ago been accepted as one of the outstanding works in that form, even though its character is admitted to be more secular than churchly.

Toscanini emphasized the human quality of the composition, and made it tell its personal tale of ennobled grief and glorified hope. There were many touching as well as profound moments in the interpretation.

The chorus did its part splendidly. Mme. Milanov surprised with the beauty of her voice and the intensity of her delivery. Kullmann's contributions were musically and vocally important, and the same tribute may deservedly go to Mme. Castagna. The bass, substituting for Ezio Pinza, was commendable. Prolonged enthusiasm rewarded the conductor and his admirable assisting forces.

BROADCAST EVENTS

Studio H-8 at the RCA Building held the usual full attendance on February 26 for the tenth of the NBC Symphony Orchestra series by Toscanini. This ended his activity originally scheduled, but announcement was made that he would give an extra concert presenting an all-Wagner program. On the present evening the offerings were Wagner's Flying Dutchman Overture, the Haydn-Brahms variations, Borodin's B minor symphony, and Smetana's On the Banks of the Moldau.

This colorful list had the added benefit of the Toscanini ministrations, which meant performances of full meaning and all the graces of his rich fancy. The Brahms item impressed again with the thought that no one can get more out of it than the Italian master. The same thing might be said of the Wagner number.

Borodin's score is highly picturesque matter, consistently melodious and brilliantly orchestrated. Many of its passages remind one strongly of the same composer's Prince Igor music. In the Smetana opus, Toscanini made its folkish character the chief object of his interpretation, and the sunshiny work warmed the hearers into thunders of final plaudits.

WAGNER LIST CONCLUDES SERIES

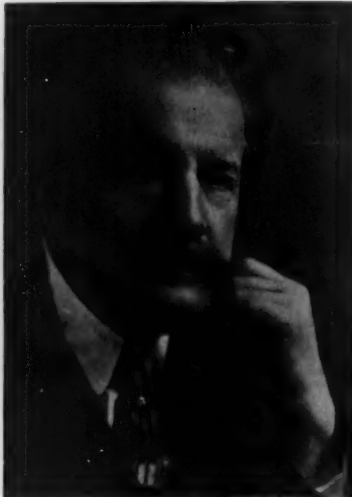
Last of the Toscanini radio concerts sponsored by NBC was the thirteenth given at the RCA studio on March 5, with a program entirely devoted to works by Wagner. They included A Faust Overture; Preludes to Acts I and III of Lohengrin; Tannhäuser Overture, Prelude and Liebestod from Tristan and Isolde; Prelude to Parsifal; Siegfried's Rhine Journey, from Götterdämmerung; and Ride of the Valkyries from Die Walküre.

This evening was a fitting close and climax for the resplendent series led by Toscanini, and the significance of the occasion brought the orchestra to its finest

achievements in tone and execution. It cannot truthfully be said that Toscanini outdid himself, for he already dwells on such dizzy heights of accomplishment that nothing is conceivable better than his past performances of Wagner. He possesses the power to make this familiar music newly exciting, and to sweep his hearers with him at will. They showed their glad subservience by lingering after the concert to give Toscanini every applause token of their admiration.

L. L.

TO MARK JUBILEE



MORIZ ROSENTHAL,

who made his pianistic debut in America in 1888, is planning a fiftieth anniversary tour of the country starting next fall.

Judges Named for Philharmonic Orchestra Composers' Contest

The New York Philharmonic-Symphony Society's Contest for its American Composers Award of \$1,000 for a work of symphonic proportions will be judged by Alexander Smallens, conductor, Noel Straus, music critic, and Lee Oren Smith, editor, of Carl Fischer, Inc. The prize-winning work is to be played by the orchestra next season, together with those of Charles Haubiel and Robert L. Sanders, who divided the prize in the contest for a shorter work.

Ballet Guild, Inc., Formed by S. Hurok

S. Hurok, general manager of Leonide Massine's Ballet Russe, has organized the Ballet Guild, Inc., to encourage new talent and bring about wider appreciation of the ballet, according to a formal announcement. World-Art, sponsors of the ballet company, are cooperating. International competitions are to be conducted by the guild and the winning ballet presented. Prominent artists and musicians are members of various committees.

Cumington School to Award Summer Scholarships

Competitive scholarships for summer study in piano, violin and cello under Lonny Epstein, Hugo Kortschak and Emmeran Stoerber are to be awarded by the trustees of the Cumington School, Cumington, Mass. Students to be eligible must have completed secondary school and have done considerable work in their field. Applications must be filed at the school before May 1. The competitions will be held in New York City in May.

Josef Hofmann and Ballet Russe Potent Attractions in Cincinnati

Goossens and Orchestra Score in Dance Series—Artur Rubinstein in Stirring Recital—Chamber Programs a Feature

(Special telegram to the Musical Courier)

CINCINNATI.—Josef Hofmann's matchless artistry drew a capacity house and together with Eugene Goossens' superb conducting of the Cincinnati Symphony Orchestra provided this city with a real jubilee concert on March 5. As a setting for the Chopin E minor concerto and Rubinstein's third concerto, to which Hofmann brought all his poetry and ripe art, Goossens opened the program with the Chadwick Jubilee Overture, and played the polonaise from Tschaikowsky's Eugen Onegin and the Prokofeff Sinfonietta exquisitely. Both conductor and orchestra received an ovation. The audience gave rapturous applause to Hofmann, recalling him many times.

TERPSICHOEAN PROGRAMS

Col. W. de Basil's Ballet Russe, under the baton of Eugene Goossens (who won distinction as a conductor for the Diaghileff Ballet some years ago), Efrem Kurtz

IN CLEVELAND RIGOLETTO



AMRI GALLI-CAMPI,

American coloratura soprano, makes her debut with the Metropolitan Opera Company on April 7, when she sings Gilda in the performance of Rigoletto at the Cleveland Auditorium. Miss Galli-Campi, who has written and orchestrated an opera, Air Castles, has made several European and American tours, sung over the radio, and appeared with the Cincinnati Opera Company. She also was engaged by Herbert Witherspoon for the Chicago Opera Company in 1932.

and Antal Dorati, with the Cincinnati Symphony Orchestra filled Music Hall for three enthusiastic audiences.

Goossens and the orchestra set a precedent that proved an immediate success when they played a concert for 2,800 students at the Western Hills High School.

Artur Rubinstein played a breath-taking concert in which Albeniz' Navarre and de Falla's Ritual Fire Dance were the highlights although every number was exceptional.

CHAMBER MUSIC

The Cincinnati Trio played an unusual program for the Clifton Music Club, featuring the premiere of Carl Hugo Grimm's Four Stencils, written for and dedicated to the trio. This group also gave a successful concert at Delaware,

Ohio, and at the Ohio Music Teachers' Association in a recent convention here.

Eta Chapters of Delta Omicron and Phi Mu Alpha offered a program of contemporary music, featuring numbers from Persian Idylls by Goossens, sung by Hilda Wesili, and from Goossens' Five Impressions of a Holiday played by Wayne Fisher, Eleanor Skiff and Patricia Clark.

The Cincinnati String Quartet, composed of Symphony Orchestra musicians, offered Rubaiyat (Salazar), trio for violin, viola and cello (Jean Françaix) and suite de concert in D (Darius Milhaud) for the second of the Contemporary Concert Series, which features seldom heard music and hence is an asset to musical Cincinnati.

Mr. Goossens addressed the University of Cincinnati Branch of the American Institute of Chemical Engineers on Music Appreciation. Margaret McClure Stitt was presented by the Hyde Park Music Club in an afternoon of her own compositions. Esther Wassermann, a graduate of the Conservatory of Music, was presented in violin recital by the Mt. Auburn Music Club and won enthusiastic praise for her musicianly playing.

Leo Brand, forty years a member of the Cincinnati Orchestra, celebrated his eightieth birthday recently. There always has been a Brand in the orchestra. Leo, Jr., is at the second desk of the violin section. M. D.

Richard Wagner Society Awards

Prof. T. E. Palesske of Wagner College, Staten Island, N. Y., has been awarded the \$150 prize for the best translation of part of the second act of Siegfried, according to an announcement by Lauritz Melchior, honorary president of the Richard Wagner Society. Irving Kaplan, of New York City, received the \$100 second prize while honorable mention went to E. V. Stewart, Louisville, Ky.; Kurt Fischer, Stanford University; Arthur Sherburne, Schenectady, N. Y.; and Garrett Oppenheim and Sigmund Spaeth, both of New York City. The judges were Dr. Ernst Lert, Mr. Melchior, Henry L. Menken, Dr. Fritz Reiner, Dr. Edwin Richards, Leopold Stokowski and Lawrence Tibbett.

National Symphony Orchestra to Revisit Canada

WASHINGTON, D. C.—With another visit to Canada, the third to be made, already decided upon, plans are being prepared for the 1938-39 season of the National Symphony Orchestra (Dr. Hans Klinger, conductor), according to C. C. Cappel, manager.

Mr. Cappel said the orchestra has been re-engaged to appear in the Bushnell Memorial Auditorium, Hartford, Conn., its fourth consecutive visit there on a course that includes concerts by the New York Philharmonic-Symphony Society, Philadelphia Orchestra and the Boston Symphony Orchestra. Another re-engagement will be played at Dartmouth College. R. J.

Grace Moore on Tour

Grace Moore, Metropolitan Opera soprano, having concluded her New York season with that company, is now on tour. She is scheduled to appear in Syracuse, Cleveland, Kansas City and other centres in the course of her tour. She rejoins the Metropolitan for its week in Cleveland next month.

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"... the greatest basso of the day..."

Chicago American, November 15, 1937

ALEXANDER KIPNIS



THE SUPERB VOCAL ATTRACTION FOR EVERY CONCERT COURSE

● VIENNA

Cable to New York Times, May 1937

"Alexander Kipnis, who is not only one of the greatest contemporary operatic bassos but also one of the foremost living masters of the Lied, gave his second song recital within a few months lately and with such consequences of popular excitement that he is now down for a third one during the June festival weeks . . ."

● NEW YORK

Post, October 18, 1937

"Mr. Alexander Kipnis now appeared and sang a group of Schubert songs . . . I heard Mr. Kipnis in Salzburg last Summer where his Sarastro in "The Magic Flute" and his Rocco in "Fidelio" were two of the highlights of the Festspielhaus, but I was hardly prepared to find him a Lieder singer of the first rank. I was indeed astonished yesterday to hear his rich deep Russian basso put to such delicate uses in the tender 'Gute Nacht' and the tremulous 'Der Jungling an der Quelle'. While in 'Der Wanderer' and 'Aufenthal' the artist conveyed the Byronic passion of the lyrics without violence to the musical limitations of the 'Lied' . . ."

● BROOKLYN

Journal and American, October 18, 1937

"... a voice of amazing range and quality but his consummate artistry in numbers of varied demands and import was revealed with faultless command of style and incomparable musicianship."

Citizen, October 21, 1937

"Alexander Kipnis sang here for the first time. We can say that he will be welcomed as frequently as he cares to come, by full houses. The group's publicist describes Mr. Kipnis as 'the greatest low voice of our times: both the consummate operatic artist and the concert singer par excellent.' He says, 'Kipnis was chosen by Toscanini for every performance of Fidelio and The Magic Flute in the 1937 Salzburg Festival and that he has been sought by every major opera company in the world.' After hearing him last night we believe every word of it. Why American gold has not lured him before we do not know. No one since Chaliapin and the young John McCormack has had such stage presence; his ability figuratively to bring his listeners across the footlights, just as do great actors, ought surely to win him a concert following of vast scope, even aside from his extraordinary vocal powers."

● CHICAGO

Tribune, November 15, 1937

"Kipnis found that his friends here had not forgotten him. In the five seasons that has elapsed since he left Chicago he has become an even greater artist, if that were possible. He gave a glorious demonstration of the way in which Wagner's music becomes charged with fresh vitality when it is enlivened by really smooth singing, delicate nuances of color, and sensitivity to the meaning of the text."

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American Society of Ancient Instruments to Hold Philadelphia Festival

The American Society of the Ancient Instruments (Ben Stad, founder and director) announces the tenth annual and the second national festival to be given April 5 and 6 in Philadelphia. The Society is now affiliated with the University Museum and School of Fine Arts of the University of Pennsylvania in a combined restoration of its collection of ancient instruments. The four concerts of the festival will be held at the museum. On April 5 the matinee program will

be devoted to works by Purcell. It will mark the first appearance with this organization of the young American tenor, George Lapham. Also featured will be the solo choir of the University Choral Society (Dr. Harl McDonald, conductor). That evening the Mary Binney Montgomery Dancers will present early sixteenth and seventeenth century dances.

The next afternoon Elizabeth Wysor, contralto, and Josef Smit, viole de gambe, are to be soloists. The closing concert will present music of Buxtehude and Bach. The Peasant Cantata by the latter, with Elizabeth Leuning, soprano, Benjamin de Loache, baritone, and Oscar Leuning, flutist, will be featured.

Kryl and His Orchestra Play 162 Concerts

During their 1937 tour, Bohumir Kryl and his Symphony Orchestra have offered one hundred and sixty-two concerts throughout the United States and Canada, in both large and small cities, and universities. This season marked their debut in Vancouver, B. C., where the orchestra was heard in afternoon and evening performances at the Auditorium. The thirty-fourth annual coast to coast tour (1938-39) is now being booked.

Josef Hofmann Hailed In Milwaukee

Pianist Plays Under Tuesday Musical Club Auspices—A. G. O. State Chapter Sponsors Joint Organ and Choral Service

OMAHA, NEB.—Josef Hofmann, celebrated pianist, won a tremendous ovation here on February 24, when he was heard in recital at the Central High School Auditorium under the auspices of the Tuesday Musical Club.

A capacity audience delighted in the authority of his musicianship, the charm of his nuance, and the ever-interesting play of rhythmic flow with which Dr. Hofmann makes his interpretations a consummate art.

CHOIRS JOIN IN FESTIVAL SERVICE

A Hymn Festival Service was given at the First Presbyterian Church on February 27, sponsored by the Nebraska Chapter of the American Guild of Organists, Flora Sears Nelson, dean, Louise Shaddock Zabriskie, organist at the church, chairman of the program committee, James H. Simms, conductor.

The program included choral preludes and improvisations, and hymns, sung antiphonally, in unison, unison with descant, and in harmony by a combined choir of 300 voices. Mr. Simms spoke briefly before each hymn.

The organ numbers were played by Mrs. Charles W. McCandless, Albert Sand, Ruth Rockwood, Eloise West McNichols, Martin W. Bush and Mrs. Nelson, all from prominent local churches.

The choirs participating were Trinity Cathedral Episcopal (Ben Stanley, organist and director); All Saints Episcopal (J. H. Simms, organist and director); St. Andrews Episcopal (Eloise West McNichols, organist and director); Pearl Memorial Methodist (Henrietta M. Rees, organist and director); Grace Methodist (Mrs. Dean Ringer, organist and director); Central United Presbyterian (Flora Sears Nelson, organist and director); First Presbyterian (Louise S. Zabriskie, organist and director); First Christian (Carol M. Pitts, director, Marie U. Edwards, organist); Calvary Baptist (Mrs. C. R. Philbrick, director, Louise S. Davis, organist); First Central Congregational (Fred Ellis, director, Martin W. Bush, organist). H. M. R.

Schumann Violin Concerto Reaches London Sans Spooks

Yelli d'Aranyi Plays Controversial Opus—Weingartner Receives Cheers—Petri Does Two Concertos

LONDON.—An outstanding recent musical event has been the first local performance of the Schumann violin concerto, played by Yelli d'Aranyi at a BBC concert under Sir Adrian Boult. As Miss d'Aranyi is here considered the prime instigator of the concerto's being brought before the public at all, allegedly after a "spirit message" from the composer, it was disappointing that its first two hearings should have been in Germany and America, thus making this premiere something of an anti-climax. But the violinist concentrated all her powers of emotion and enthusiasm on the performance and evoked resounding applause. Beethoven's Grosse Fuge (op. 133) and Sibelius's D major symphony (No. 2) completed the program.

Egon Petri was the soloist of the next BBC concert, playing Rachmaninoff's third piano concerto with power and meticulous clarity. This program opened with Malipiero's second symphony (this was its first hearing in London) and closed with Brahms' fourth. Boult's readings as usual were characterized by warmth, sympathy and musical integrity.

The Czech conductor, Georg Széll, came from Glasgow (where he has been doing such good work this season) to direct the latest pair of Courtauld-Sargent concerts. Mozart's E flat symphony, Dvorak's violin concerto, magnificently played by Adolf Busch, and Schumann's C major symphony (No. 2) made up a satisfying program that was conducted with much vigor and a keen sense for climaxes and dynamic effects. Both Busch and Széll were given hearty receptions.

WEINGARTNER'S LASTING ART

At the age of seventy-four Felix Weingartner is still a master among conductors. At the last Philharmonic concert his stirring performances of the Freischütz Overture, Brahms' third symphony, and Schubert's seventh (C major) brought the audience to its feet with cheers.

A new series of Serenade Concerts—so-called because they take place in the evening—was opened at Sadlers Wells,

London's "people's opera house," last Monday under the leadership of Herbert Menges. Egon Petri was soloist in Mozart's D minor piano concerto, but except for this oasis the program was disappointingly slight. A public that has been brought up on Shakespeare, Mozart and Verdi needs no enticing with tidbits by Nicolai, Peter Warlock, Debussy and Handel-Harty arrangements.

IN SMALLER NUMBERS

No such musical doubts hamper the Mozart Theatre Concerts. These supremely artistic programs continue to draw ever-increasing audiences who bring their scores and suppress their coughs. The last concert comprised a clarinet quintet, a string quintet, a piano trio, a clarinet trio, and a group of six songs. The admirable playing of Reginald Kell, clarinetist, and William Glock, pianist, stood out even among artists like the Griller Quartet, Colin Hampton, cellist, Nan Maryska, soprano, and Denise Lassimonne.

Two distinguished string quartets have visited these shores lately, namely the Léner and the Kolisch Quartets. The former gave three concerts devoted to Beethoven—with their usual popular success—while the Kolisches gave two, playing Beethoven and Schubert at both, with Haydn added to the first and Mozart to the second. The musical insight, polish and almost supersensitive playing of this quartet placed their performances among the most enjoyable of the week.

Lack of space makes it impossible to do more than mention that there have been a number of excellent piano recitals, including a joint one given by Cecile Simon and the violinist, Simone Filon; also some vocal recitals, notably one by Lola Monti-Gorse, and a number of violin recitals, outstanding among which were the three by Emil Telmányi.

MARION WILSON BALLIN.

Pittsburgh Events

(Continued from page 7)

The Stradivarius Quartet, appearing under Art Society auspices, gave a memorable concert playing quartets of Brahms, Mozart and Beethoven. The event was the only chamber music recital given here thus far this season.

Artur Schnabel played an engrossing recital that featured works of Beethoven and Schubert. When a fractious radiator went berserk just as he was playing the opening movement of a Schubert Sonata, Mr. Schnabel stopped abruptly, arose, and walked to the wings saying, "I cannot play with such interruption." But immediately he returned to the piano, added, "I'm sorry," bowed, and amid loud applause resumed his place at the piano and continued playing.

Richard Crooks, appearing under local management of Jean McCrory Newman, again revealed the artistry and vocal mastery that have always characterized his appearances here. Applause was general, and many extras lengthened the program.

Beal Hober, American soprano, made her first bow here as soloist with the Pittsburgh Symphony Orchestra, revealing a voice of quality, range and power. The audience took her to its heart after her significant projection of Wagnerian numbers.

PHILHARMONIC SOLOIST



JOSEPH SZIGETI, violinist, appears as soloist on March 24 and 25 with the New York Philharmonic-Symphony Society under John Barbirolli.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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SPECIALIZING
THIS SEASON
IN
ALL-
SIBELIUS
PROGRAM

NEW YORK
Feb. 7

"It was inevitable that some enterprising native singer would eventually recognize the current interest in Sibelius and devote herself to the study of his considerable song literature . . . the thoroughness with which she had studied the material was evident in her well-poised delivery of it . . . there was musical discrimination in all of her performance."—*Irving Kolodin, New York Sun*

"Miss Johnson, who had consulted the composer in preparing this program, gave expressive interpretations which could be considered authoritative."—*F. D. P., New York Herald Tribune*

"It was inevitable, in view of the current Sibelius vogue, that someone should sooner or later be heard in a program devoted to his songs, and we are indebted to Theodate Johnson for that service . . . A large audience enjoyed the recital immensely."—*R. C. B., New York World-Telegram*

"There were charm and humor in the songs, along with drama, and Miss Johnson, operating in German, English and Swedish, sang them intelligently and musically."—*New Yorker*

"She did a courageous and a very interesting thing, and did it successfully. To match, in interpretation, the sincerity and fine unostentation of the composer was no small achievement. It came from an artist in love with her work, who had spared no thought and pains to do justice to it . . . May she never lose the qualities, so genuine and communicative, which distinguished her yesterday. She is also to be congratulated upon her curiosity and courage in making known more songs of Sibelius."—*Olin Downes, New York Times*



Photo by Avery Slack, N. Y.

BOSTON
Jan. 27

"Miss Johnson evidently went about choosing her program in a musicianly way. She selected variously from the vocal literature of Sibelius, not hampering her imagination by sticking to chronology, but placing what are probably representative examples where they would be most effective and contrasting . . . her recital was distinctly pleasurable."—*C. W. D., Boston Globe*

"Miss Johnson's recital was, of course, unique in Boston, in that it offered only the songs of Sibelius, but fortunately it was very capably sung into the bargain."—*A. W. W., Boston Herald*

"It was a very pleasant evening . . . Miss Johnson dealt simply, intelligently, eloquently with these songs. Her voice is ample and often of a brilliant timbre well suited to her purpose . . . her recital was an achievement worthy of praise."—*S. S. Boston*

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ORATORIO

CLEVELAND
Jan. 23

"Theodate Johnson's recital at Severance Hall was an event of unusual interest . . . We are told that Miss Johnson studied some of these songs with the composer himself. No doubt this fact lent a slight touch of added authority to her performance, yet it is important to remember that no amount of coaching could have given the artist her intelligent grasp of music and her power to project effectively her personality toward an audience."—*Arthur Loesser, Cleveland Press*

"This young Cleveland woman with a lovely soprano voice and a personality to match it . . . has a charm and a poise that could not help but enhance the artistry of her performance."—*Elmore Bacon, Cleveland News*

"Severance Chamber Music Hall was sold out for the appearance there yesterday afternoon of the Cleveland soprano, Theodate Johnson, in a recital of songs by the eminent Finnish composer, Jean Sibelius . . . Her charming delivery, her finished style and her deep insight into the true lyric character of this nature poet brought one very close to his intimate, magic world of swans and ice-bound streams, of silent towns and star-lit evenings. It seemed to articulate and bring to life his inmost feelings in a way that made the entire program a memorable experience."—*Herbert Ewell, Cleveland Plain Dealer*

"It isn't up to this department, strictly speaking, to comment on musical affairs. Yet the temptation to lead a little cheering for Theodate Johnson is too great to resist. This Cleveland singer's program of the songs of Sibelius was one of the outstanding artistic treats in the city's musical history. Thank you, Miss Johnson, for an hour and a half of pure beauty."—*Eleanor Clarage, Main Street Meditations in Cleveland Plain Dealer*

Stoessel Wiolds Baton in St. Louis Orchestral Pair

Directs Suite from His Opera Garrick—Ravel Memorial Conducted by Golschmann—Cassado Is Applauded Soloist—Salzburg Opera Guild and Szigeti Heard

ST. LOUIS, Mo.—Albert Stoessel paid a visit to his native St. Louis as guest conductor of the St. Louis Symphony Orchestra concerts of February 4 and 5. Mr. Stoessel's wide experience with the baton was evidenced in the control he wielded over a strange orchestra and in the authority with which he imparted his scores. Without showmanship and with minimized effort, he gave substantial and well-paced performances of the Euryanthe Overture and Brahms' fourth symphony. These were followed by local first time performances of Kodaly's Dances from Galantha; the scherzo from Mendelssohn's string octet in E major, and a suite from Stoessel's own opera Garrick, the latter having its first concert performance anywhere. This music is generally well conceived and two of the sections were especially interesting in their melodic and rhythmic structure. Mr. Stoessel was enthusiastically received and at the close of the program was recalled several times.

Vladimir Golschmann returned for the concerts of February 11 and 12 to give superb readings of Mozart's E Kleine Nachtmusik and Schumann's C major symphony. The second half of the program was played in memoriam to Maurice Ravel, and Golschmann's performances of his friend and colleague's Le Tombeau de Couperin and the second Daphnis and Chloe Suite have never been surpassed here.

CASSADO IS SOLOIST

Gaspar Cassado, brilliant young Spanish cellist, made his local debut as soloist for the symphony concerts of February 25 and 26, and the audience found itself in company with an extraordinary musician. A cello concerto in A minor, which Cassado freely transcribed from Franz Schubert's Arpeggione Sonata, was a vehicle of virtuoso proportions with which Cassado completely conquered his listeners. Glistening technic, a tone of singular beauty, and a born stylist, Cassado at once proved himself a champion qualified to meet any of the most eminent contenders in his field. The insistent audience was rewarded with two unaccompanied Bach encores. Mr. Golschmann programmed for the first time, a fugue for nine stands of first violins by Arcady Dubensky, an excellent new opus written expertly in modern garb, and the Brahms second symphony, inter-

preted with true regard for its meaning.

A series of three Sunday afternoon popular concerts by the symphony orchestra has hit the popular chord. The first two were completely sold out and the advance sale for the third indicates that even standing room will be at a premium.

SALZBURG OPERA GUILD

The Salzburg Opera Guild made its first St. Louis appearance on February 8 under the Civic Music League auspices. Mozart's *Così Fan Tutte* was presented to a capacity audience in the Municipal Opera House. The production was complete in every detail; singers, orchestra, costuming and scenic effects were coordinated into a beautifully finished ensemble and was presented according to the finest traditions of *opera bouffe*.

RECITALS

Poldi Mildner, dynamic young Austrian pianist, was heard in recital on February 11 sponsored by The Principia Concert and Lecture Course. After a taxing program, countless encores failed to diminish her vitality and the more she played the more the audience demanded.

Joseph Szigeti in violin recital closed the Civic Music League season on March 1. It was a superb musical experience first, by reason of the stellar accomplishments of the artist and second, by the fact that his program had the virtue of being unhackneyed and intensely interesting. The accompanist of the occasion was Endre Petri, who must be mentioned in equal terms with the artist himself. Their collaboration in the Beethoven Kreutzer Sonata was faultless, and in the long closing group of miscellaneous works Szigeti accomplished many unusual effects which Petri ably seconded. O. C.

Toscanini Receives 1937 American Hebrew Medal

In a private ceremony, Arturo Toscanini received the 1937 American Hebrew Medal on March 6 in New York. Joseph H. Biben, editor and publisher of the American Hebrew made the presentation in the presence of David Sarnoff, president of the Radio Corporation of America. Mr. Biben told of Toscanini's work with the Palestine Orchestra and referred to his recent resignation from the Salzburg Festival and declared he

had "utilized the universal language of music to spread peace and harmony among Christians and Jews." The conductor, in accepting the award, declared the acts referred to were only "the spontaneous expression of my art in the only way I know how."

Elisabeth Schumann Sails for European Tour

Elisabeth Schumann, Viennese soprano, sailed for Europe on February 23 to start a tour in Paris from whence she goes to Cannes, Monte Carlo and Algier. She returns to the United States in November.

FEATURED IN BROADCAST



ADELE MARCUS,
pianist, broadcast over WOR in February with the Bamberger Little Symphony Orchestra (Rudolph Ganz, conductor). (Bruno Photo.)

New York Schola Cantorum to Present St. John Passion

Soloists for the performance of Bach's Passion According to St. John, to be given by the Schola Cantorum (Hugh Ross, conductor) in Carnegie Hall on March 23 are Ria Ginster, soprano; Lilian Knowles, contralto; William Hain, tenor; Robert Nicholson, baritone; and Charles Trowbridge Tittmann, bass. Ernst Victor Wolff will be at the harpsichord and Everett Tutchings at the organ. Forty-five members of the Philharmonic-Symphony Society form the orchestra.

Federal Arts Department Bill Debated at Luncheon

Legislation pending before Congress to create a Federal Department of Fine Arts was discussed by several speakers at the March 5 luncheon, in the Hotel Astor, New York, of the National Arts Council. Particular attention was paid the Coffee and Pepper bills (which are identical, one being in the House and the other in the Senate).

Dr. Walter Damrosch continued his attack on the Pepper measure, on which he spoke before a Congressional committee previously, and repeated his charges that the Senator's measure is a "relief bill" and would give unions control of the arts, financially and artistically.

Martin Popper, counsel of the Federal Arts Committee, said to represent some thirty organizations, differed with Dr. Damrosch and the two debated the question. Henry Woodhouse, legislative assistant to Mrs. Edgar Stillman-Kelley, national chairman of legislation of the National Federation of Music Clubs and chairman of the National Arts Council,

listed and explained the various bills. Holger Cahill, National Director of the Federal Arts Project of the WPA, also spoke.

Mrs. Stillman-Kelley presided at the luncheon of delegates and discussed the work of the conference which, in principle, approved the proposal that art fellowships and scholarships be provided by the Federal Government. Several other resolutions were referred for further study.

Tristan and Rheingold at Monte Carlo Opera

Emil Cooper and Erich Kleiber Conduct Concerts

MONTE CARLO.—On the occasion of the national *fete* and that of the Sovereign Prince, Louis II, Raoul Gunsbourg staged a gala at the Opéra. The program comprised the second act of *Faust*, by Gounod, under the admirable direction of Marc-Cesar Scotto and with Maria Branèze (Marguerite), Roquety (Faust) and Espirac (Mephistopheles) as principals. Argentinita, assisted by Antoino Triana (pianist) and Pilar Lopez, won enthusiastic ovations for her charming and picturesque dance evocations of Spain. Manuel Infante was the conductor. As an amusing finale, *The Secret of Suzanne*, by Wolff-Ferrari, brought the gala to a delightful close. The interpreters were Marie Branèze (Countess Suzanne), Vanni-Marcoux (Guy) and Jules (Valet).

As in past years, Raoul Gunsbourg opened his season with Wagner: *Tristan and Isolde* and *Rheingold* being the introductory works. In the former, magnificently conducted by Franz von Hoesslin, several Bayreuth artists were given ovations: Sabine Offermann (Isolde), Streletz (Tristan), Siegfried Tappolet (Kurvenal), Mme. Gadsden (Brangäne), Herbert Alsen (King Marke) and Heinrichsen (Melot). In *Rheingold*, also directed by von Hoesslin, Mmes. Gadsden, Felden, Schirman, Bernhard, Hofer, Schefer, MM. Streletz, Tappolet, Fuchs, Vitte, Moehr, Herbert, Alsen, Zimmermann and Hellmuth were enthusiastically endorsed.

ORCHESTRAL OFFERINGS

Numerous orchestral seances, all under the capable direction of Emil Cooper, featured soloists of unusual excellence. The first to conquer was Artur Schnabel, heard in Mozart and Beethoven concertos. At the following event, Solange Schwarz and Paul Goubé, dancers from the Paris Opéra, enchanted their audience with works ranging from Liszt to Debussy.

Alfred Cortot's appearances in Chopin and Ravel concertos were gala affairs, the poetic artist being recognized for his musicianly interpretations. He also scored in a Chopin recital a few days later.

Violinist Henri Szerying was enthusiastically received when he played Tschalkowsky's concerto, pieces by Mozart, Bloch, Sarasate, Brahms and encores by Kreisler. Serge Lifar and partner Darsonval, both of the Paris Opéra, charmed capacity audiences when they appeared under Emil Cooper's direction, as did the Paris Saxophone Quartet (Marcel, Romby, Charren, Chauvet) heard in works by Pierné, Rastelli, Mendelssohn and Schumann. Adolphe Frezin, cellist, and Mme. Durand-Texte, pianist, shared the applause at an excellent concert.

Erich Kleiber conducted a pair of gala concerts, presenting Weber, Beethoven, Mozart, and a Viennese program of Schubert, Joseph and Johann Strauss.

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Frederick Vogelgesang	VIOLINIST
Mario Berini	TENOR
William Horn	TENOR
Lys Bert	SOPRANO
Rafael Druian	VIOLINIST
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Hindemith Featured in Boston Seances of His Compositions

Appears as Soloist with Koussevitzky Orchestra and in Chamber Music at Harvard—Fritz Fall Directs Toch Premiere

BOSTON.—Paul Hindemith's participation in three concerts was the outstanding feature of a fortnight as rich in quality of performance as any during an exceedingly active season. With the Boston Symphony Orchestra under Serge Koussevitzky on February 25 and 26 he played his Kammermusik (No. 5) for viola and chamber orchestra and stood by, so to say, while conductor and orchestra presented his invigorating Konzertmusik for string and brass instruments, a two-movement work written for the fiftieth anniversary season, 1930-31, of this orchestra. He was warmly received by Boston audiences at both concerts, which were completed with the Brahms D major symphony.

CHAMBER PROGRAM—SANS PIANO

In between, on February 25, Hindemith and Jesus Maria Sanroma, Boston pianist, gave a program of the former's works under the auspices of Harvard University in Cambridge. The program consisted of the sonata for unaccompanied viola, the third piano sonata and a sonata for the two instruments. For good measure the performers added to their announced program a sonata for piano and viola d'amore. The most remarkable feature of the concert, incidentally, was the non-appearance of the piano in Sanders Theatre, where a large audience had assembled. After Hindemith had gone through the sonata for viola alone, in the futile hope that the missing instrument might show up, the

entire concert, audience and all, adjourned to smaller Paine Hall, which had a piano and into which the audience crowded itself as best it might.

NADIA BOULANGER CONDUCTS

Another visiting celebrity, Nadia Boulanger, here for a much longer period, takes the heaviest sort of schedule in stride. Not content apparently with conducting courses at Radcliffe, Wellesley and the Longy School, and appearing as guest conductor and organist with the Boston Symphony Orchestra, she has been delivering illustrated lectures under various auspices and led, as guest conductor, the Harvard Glee Club and Radcliffe Choral Society in a remarkably selected program in Sanders Theatre, Cambridge, on March 3. The two principal items were Bach's cantata, Christ lag in Todesbanden, and a good-sized portion of Purcell's opera, King Arthur. In between, Mlle. Boulanger had placed eleven short choral selections, all religious in character, by composers as diverse as Palestrina, Leo Preger, Poulenc, Tallis, Hindemith, Stravinsky and an unidentified eighteenth century hand.

FRITZ FALL LEADS STATE FORCES

The State (WPA) Symphony Orchestra gave an exceptionally interesting concert in Jordan Hall on February 27 under the guest leadership of Fritz Fall, who presented on the occasion no less significant a work than Ernst Toch's second symphony, for piano and orchestra, in its first American performance. Un-

der his expert leadership and with the brilliant assistance of Wolfgang Rebner, a remarkable pianist, the difficult, engrossing and challenging work was played admirably. The rest of the program, with the orchestra performing in a manner far above its usual level, contained music by Ravel, Borodin and Beethoven.

BOSTON CHAMBER ORCHESTRA

Bernard Zighera and his Boston Chamber Orchestra, ending a second season in Jordan Hall on February 24 and thereby establishing themselves without question as an ornament to the city's musical life, played Walter Piston's admirable concertino for piano and chamber orchestra (in first concert-hall performance), Mozart's Symphony Concertante for violin, viola and orchestra and other numbers by Rabaud, Honegger and Milhaud. The three soloists, all of whom performed with fine musicianship and spirit as well as with virtuosity, were Jesus Maria Sanroma, pianist, William Kroll, violinist, and Leon Barzin, violist. The exceptionally enjoyable program was enthusiastically applauded by a distinguished audience.

OTHER MUSICAL EVENTS

Some of the other recent events, which it is a pity to have to dismiss in a phrase, were two appearances of Orlando Barera, violinist, with the Boston Symphony Orchestra under Dr. Koussevitzky on February 21 and 22, when he played the Mozart D major violin concerto (K. 218); Alexandre Tcherepne's recital of his own piano music in Jordan Hall on February 20; a provocative as well as enjoyable recital by Angna Enters, dance-mime, in Brattle Hall, Cambridge, on February 28; a fine recital by Guila Bustabo, violinist, closing the Wellesley College series in Alumnae Hall on February 24; a concert by fourteen New England College Glee Clubs in Symphony Hall on February 25, with Dr. Archibald T. Davison as guest conductor of the joined choruses; the first concert of the season by the Apollo Club under Thompson Stone in Jordan Hall on March 1; the presentation of Horatio Parker's Hora Novissima and Mabel Daniels' Exultate Deo by the Federal Music Project under A. Buckingham Simson in Jordan Hall on February 23; and a debut recital by Mariam Burroughs, violinist, and Michael Tower, pianist, in the same auditorium on February 28. M. S.

HARP RECITALIST



MARCEL GRANDJANY,

harpist, gave a private recital at the home of Mrs. John H. Hammond in New York on February 10. Mr. Grandjany also played at the Boston Morning Musicales on February 16. (Photo by Lucie Albin Guillot.)

assisted by the Denver String Quartet (Messrs. Ginsburg, Sears, Becker and John) and Val. P. Henrich, clarinet. He played his Sonata (No. 2) in D minor, Three Piano Pieces for Children and his popular Suggestion Diabolique. The program opened with his string quartet (op. 50) and closed with his Overture on Yiddish Themes for clarinet, string quartet and piano. Another delightful feature were four melodies for violin and piano, in which the composer had the valuable cooperation of Henri Ginsburg.

CZERWONKY IN RECITAL

Richard Czerwonky, former concertmaster of the Minneapolis Symphony Orchestra, paid a short visit to Denver, appearing in a delightful recital of favorite violin numbers. In a Vivaldi concerto for two violins he had the musicianly cooperation of John Browning, while Esther Alice Browning contributed excellent piano accompaniments.

LAMONT OPERA CLUB

The Lamont School of Music presented the Lamont Opera Club in two carefully rehearsed performances of Cavalleria Rusticana under the direction of Horace Lee Davis. There was much promising material in the two casts, while the choruses were particularly well done. G. S.

Emily Roosevelt's Concert Engagements

Emily Roosevelt was heard in a joint recital with Harold Henry under the auspices of the Lincoln Memorial University at Town Hall on February 11. On February 15 she was soloist with the New York Civic Symphony Orchestra at the Federal Theatre, New York, in a concert for the benefit of blind artists. February 9 she appeared with the Bridgeport, Conn., Symphony Orchestra and on March 6 she sang with the Philadelphia Civic Symphony Orchestra in a performance of Die Walküre under the direction of Balendonck at Temple University. Her mid-western tour ends at Indianapolis on March 26 with a concert under the auspices of the Daughters of the Union.

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RAYMOND WILSON, Ass't Director

Prokofieff in Two Denver Concerts

Composer Soloist with Symphony Orchestra and in Pro Musica Program of His Compositions—Richard Czerwonky Heard as Violinist—Lamont Opera Club Gives Mascagni Opus

DENVER, COLO.—Serge Prokofieff and his music dominated the art life of Denver last month. He appeared first as soloist in the second concert of the Denver Symphony Orchestra, playing his first piano concerto in dazzling manner. He also conducted his Classical Symphony (op. 25). Other numbers were Sibelius' tone poem En Saga, Mendelssohn's overture to The Lovely Melusina and Sinigaglia's Two Piedmontese Dances on Popular Themes, with Horace E. Turman conducting.

PRO MUSICA LIST

Prokofieff appeared next in a program devoted to his compositions, sponsored by the Denver chapter of Pro Musica and

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- Aug. 10, 1937 }
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- July 31, 1937, Saul Caston, Conductor.
- June 22, 1937, Ferde Grofe, Conductor.



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The Captive, Opera by Gustav Strube, Has World Premiere in Baltimore

Janssen Directs Native Works by Carpenter and Horace Johnson—Kindler at Helm of National Orchestra, with Elman as Soloist—Eminent Recitalists Appear at Peabody

BALTIMORE, Md.—The Captive, an opera by Gustav Strube, first conductor of the Baltimore Symphony Orchestra and for many years a member of the Peabody faculty, was given its first performance anywhere at the Lyric Theatre on February 28 before an extremely large audience that welcomed the seventy-one-year-old composer and his first opera with warm enthusiasm. Credit for the performance goes to Eugene Martinet, director of the Baltimore Civic Opera Company, which has reached the high point of its six years of steady growth. An additional Baltimore "angle" was provided by the fact that the book and lyrics were by Frederick Arnold Kummer, distinguished playwright and novelist. Dr. Strube conducted the well-rehearsed orchestra of fifty and every member of the large company, which numbered a chorus of 125, showed the results of many months of careful, painstaking work on a score that presented many difficulties. Margaret Gilner had the leading role and dominated the entire performance. Asa Gardiner and Mr. Martinet added considerably to the evening's success. The sets and costumes by Ruth Stieff were effective and colorful.

SYMPHONIC PROGRAMS

The Baltimore Symphony Orchestra, under Werner Janssen, presented its third and fourth adult concerts to overflowing audiences that showered applause on orchestra and conductor. A high point of the third concert, on Feb-

ruary 6, was Carpenter's Sea Drift, a gorgeous thing, and Rimsky-Korsakoff's Capriccio Espagnol. Mr. Janssen played Schubert's rarely heard fourth symphony on February 20 and Fuleihan's charming Suite Mediterranean, the composer in attendance. A delightful feature of the fourth children's concert on February 26 was the first Baltimore performance of Horace Johnson's Urbasi from his orchestra suite, Imagery. The work was beautifully played and its rich coloring was vividly realized by the orchestra's sympathetic performance. The orchestra continues its amazing improvement and seats for every concert are always at a premium.

The National Symphony Orchestra, under Hans Kindler, visited the Lyric on February 15 with Mischa Elman as soloist in two works—the Vivaldi-Nachez concerto in G minor, and the Mendelssohn concerto, in both of which the artist's playing provoked warm enthusiasm from the audience. Sibelius' En Saga and Enesco's second Roumanian Rhapsody were also on the program.

PEABODY RECITALS

The Peabody Friday afternoon recitals were continued on February 11 by Austin Conradi, a member of the piano faculty of the conservatory. His program included Beethoven's Appassionata Sonata, Ravel's sonatine and, in addition to a number of familiar items, two works by young Peabody students, both of them interesting. The composers were Everett

Stevens and Scott Watson. On February 18, the recitalist was Gertrude Fitzinger, a fine Lieder singer and true artist, who made her local debut on this occasion. The three brothers forming the excellent Pasquier Trio were heard on the following week. Beal Höber, young American soprano, gave a finely balanced program, excellently sung, on February 26 at the estate of Mr. and Mrs. Sydney Lansburgh. The Women's String Symphony Orchestra, under Stephen Deak, gave its second concert on March 1 with Emanuel Zetlin as violin soloist. The Bach Club series continued on March 2, with Robert Casadesus, distinguished pianist, as the artist. A delightful joint recital was given at the Peabody on March 4 by Emma Redell, soprano, and George Wargo, member of the Peabody faculty. Mr. Wargo, a violist, was assisted in his performance of a sonata by George Boyle, by Pasquale Tallarico, also a member of the Peabody faculty.

Georgia Graves, a young contralto of this city, appeared successfully in one of the regular Thursday morning recitals on February 10 at the Women's Club in Roland Park. Her program was well-chosen and presented.

G. K.

Five Composers' Choral Works Win WPA Madrigal Group Contest

Compositions of five choral composers, winners in a nation-wide contest conducted by the WPA Madrigal Group, are to be broadcast over the Columbia Broadcasting System. The works are: Choral Etude, William Schuman of the faculty of Sarah Lawrence College, Bronxville, N. Y.; Elegy, Armin Loos, Brooklyn, N. Y.; This Is the Garden, David Diamond, Rochester, N. Y.; Three Grecian Songs, John Vincent, Jr., Bowl-

ing Green, Ky.; and To Music, Elliott Carter, New York City.

The judges were Dr. Howard Hanson, Eastman School of Music; Roy Harris, Westminster Choir School; Lehman Engel, director, Madrigal Singers; Lee Olean Smith, editor, and Harold Morris.

Nice Opera Features Wagner and Verdi

Thibaud, Heard in Recital, Plays Beethoven and Debussy Sonatas

NICE.—Lohengrin and Otello were the most satisfactory performances at the Opera since the gala opening. M. Spaarderman's conducting of Lohengrin was splendid, and after the prelude the audience did its best to have an encore. Saint-Cricq's massive physique and equally generous voice were well adapted to the title role, his swan song and duet with Elsa being particularly fine. Mme. Sportiello was an effective Elsa.

In Otello, Mme. Sportiello and Saint-Cricq rose to real heights, their love duet in the first act being truly poetic, the third act a triumph, and the last, with its pathos and tragedy, deeply impressing the audience. M. Novgaro as Iago scored in the Credo, and his dramatic duet with Otello brought an ovation. M. Trik conducted.

Jacques Thibaud's recital at the Municipal Casino in Cannes included sonatas by Beethoven and Debussy and Mozart's D major concerto. Thibaud and his excellent partner, Tasso Janopoulo gave splendid accounts, being especially successful in the Debussy sonata.

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The high point of the concert was the re-creation by Miss Monath of the sonata which was exquisite in sensibility and musicianship . . .

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at two days notice Feb. 17, 1938

Sings Role of Aaron Burr in
"Man Without a Country"

"Mr. Darwin . . . had all of two days to learn the role in which he made his Metropolitan debut. There was no indication of this fact by his voice, which is of likeable quality."
—G. G., *New York Times*.

"Darwin, as Aaron Burr, had an authoritative presence and good voice."—*John Chapman, New York Daily News*.

"Glenn Darwin, appearing with the company for the first time, cared competently for the part of Aaron Burr."—*New York Sun*.

Rubinstein's "Sleeping Beauty"
Cleveland, O., January 27, 1938

"The most outstanding vocal work of the evening was, in my opinion, done by Glenn Darwin playing the parts of the two Peters. Mr. Darwin's virile baritone and unequivocal diction make one feel that we shall hear a good deal of him in the future."—*Arthur Loesser, Cleveland Press*.

Recent Concert Appearances

"Glenn Darwin, the soloist, disclosed a voice youthful, fresh, and rightly colored; its resonance and firm texture are of the most promising kind."—*Ray C. B. Brown, Washington Post*.

"The choral groups and Glenn Darwin, the soloist, augmented the powerful effect through the variety of shading and the depth of sentiment which they put into it. Mr. Darwin has a beautiful and expressive voice which lends itself with equal ease to the requirements of dramatic singing and to a lighter type of vocal art."
—*Alice Eversman, Washington Evening Star*.

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Mexico City Hears Revueltas' Hymns for Spain's Soldiers

Concerts by Artur Rubinstein and Roland Hayes Among Outstanding Events in Mexican Capital

MEXICO CITY, D. F.—Three new compositions by Silvestre Revueltas, Mexico's colorful composer, were heard here at a concert under the auspices of the Friends of Spain and the League of Mexican Authors and Writers. Revueltas was a member of the commission of Mexican artists paying an extensive visit this winter to Spanish battle fields, and the mere announcement of the new music raised a wave of expectancy which was more than fulfilled.

The new compositions, written in Spain, at present bear the tentative and unwieldy titles of Hymn for the Mexican Soldiers Fighting in Spain and War-Song from the Loyalist Trenches. Behind this maze of words is a fountain of music, the most spontaneous, delightful and buoyant that Revueltas has written since his movingly beautiful Homage to Garcia Lorca.

Revueltas' greatest charm lies in the unconscious ease with which he composes; his music has an artless grace, a complete lack of pretension that makes it unforgettable. He has probed deeply into the heart of the Mexican people and speaks for them.

Of the third composition, *Colorines*—which, as its name implies, is an impressionistic study of tonal effects—very little can be said. At best it represents a technical experiment and, as such, contrasts vividly with the sheer emotional force and clear-cut beauty of the Span-

ish compositions presented with it.

HAYES AND RUBINSTEIN IN RECITALS

February brought Roland Hayes for a series of concerts. For the first time in many years we have heard German Lieder sung with haunting loveliness and sensitivity. This was also the first time Mexican audiences have ever heard Negro Spirituals interpreted with that mastery which Hayes brings to these works. The audience's enthusiasm brought him back for one encore after the other, and only when fatigue overcame the singer, did they reluctantly let him go. In addition to Schubert, Schumann and Brahms, Hayes gave us songs of Roger Quilter, Mozart, Debussy, Villa-Lobos and Hugo Wolf.

On February 25, Artur Rubinstein opened his series of recitals in the Palace of Fine Arts before an audience composed in great part of his admirers, who have kept alive the memory of his previous visit to Mexico some twenty years ago. His program of Bach, Chopin, Debussy and Stravinsky distinguished him as a master of technic, even if it made us wish for a slightly less metallic brilliance in his interpretation of Bach. The sonata from Petrouchka was played with a scintillating warmth and color that Rubinstein brings to the music. From the box-office standpoint, his concerts are proving the greatest attraction Mexico has known in some time.

VERNA CARLETON MILLAN.

New York Concerts

(Continued from page 11)

bristling with difficulties of all sorts, was done with aplomb and extreme flexibility of fingering. The Bach unaccompanied sonata in E major (three movements) was the cleanest, most musicianly exhibition of the evening, and the tone here was uniformly brilliant. The closing group included Bloch's *Nigun*, Novacek's *Perpetuum Mobile* and the virtuosic *Moses fantasy* of Paganini, the latter two done with agile command of harmonics. In sum, Master Eidus has great possibilities if his future development is a well-rounded one. The audience was enthusiastic.

MARCH 2

William Beller Well-grounded in the mechanics of pianism but inclined to academic interpretation, William Beller, who had appeared previously, came to Town Hall on this evening in a list of Bach, Beethoven and Brahms before venturing into the romantic idiom of Schumann and Debussy.

The Bach (first partita in B flat major) found Mr. Beller somewhat introspective in delineation, reading the score precisely but with lack of imagination. The melodic line frequently became submerged. The Beethoven (C minor, op. 111 sonata), with contrasting moods, was set forth in similar vein. In three intermezzi and the E flat major rhapsody of Brahms, however, the pianist was completely in sympathy with the composer. Debussy's *Children's Corner* was pedantically read and the Schumann *Symphonic Etudes* became a medium for technical display.

MARCH 3

Philharmonic Orchestra Efreim Zimbalist, performing the Sibelius violin concerto, was the soloist of the Thursday evening Philharmonic-Symphony Society concert under John Barbirolli's direction. His interpretation of the work was uninspiring and often frankly uninteresting. Inaccurate intonation marred passages of the first and final movements, but the usually able instrumentalist played the rather banal *adagio* section quite satisfactorily.

Altogether, this was not one of the best concerts of the orchestra. The opening *Brandenburg Concerto* (No. 3) lacked finesse and the Mendelssohn A major symphony was played in a rather pedantic manner. The concert closed with *The Roman Carnival Overture* of Berlioz.

MARCH 4

Durieux Chamber Music Ensemble Willem Durieux led his ensemble

of ten young women string players in a program of exceptionally interesting content at Town Hall on this evening. The first half brought aristocratic music of earlier centuries, played with delightful tonal delicacy under the sensitive and dynamically expert direction of Mr. Durieux. The rare offerings included Handel's concerto grosso in D minor, Betti's arrangements of a *Ricercare* by Clemens non Papa and a *larghetto* by J. C. Bach; Grainger's settings of the thirteenth century English *Puellare Gremium*, Scarlatti's *The Quiet Brook* and the delightful *La Bel' Aronde* by Claude Lejeune, and Mr. Durieux's versions of the Bach choral prelude, *Come, Saviour of the Gentiles*, and *fugue in G minor*. The Lejeune was done with exquisite effect, its polyphonic measures recalling dainty madrigals of the period.

Dr. Howard Hanson was the piano participant in his *Concerto da Camera*, which dates from 1916, this work for keyboard and strings showing youthful sentiment and melodic fluency as well as a certain melancholy charm. He had a number of recalls for his skillfully played solo work. Mr. Durieux's setting of an *Ave Maria* by Hans van den Burg, and the sprightly *St. Paul's suite* by Holst on British folk themes formed the finale.

MARCH 5

Rose Bampton Unusual public response and all the concomitants of an unusual event, a stage banked with palms and a deluge of flowers, marked Rose Bampton's Town Hall recital on Saturday afternoon. The erstwhile American contralto, who has been metamorphosed into a soprano during the last year, returned from extensive European opera and concert travel, and offered a largely German list, with the redoubtable Coenraad V. Bos at the piano. The opening group was of Handel—*If Guiltless Blood* from *Susanna*, *Care Selve* from *Atalanta* and *Let Me Wander* from *L'Allegro*—sung with rich and dramatic voice in the first case and with smoothness and a light archness in the others. The Schubert group included *Heimliches Lieben*; *Jäger, ruhe*; *Der Fluss*; *Der Knabe*, and *Die junge Nonne*. The clarity and winning quality of Miss Bampton's tones were especially potent in the lighter Lieder. She has magnificent vocal resources, a high brand of musicianship and intelligence, and personal charm, though there were occasional signs that her new-found soprano register offers some opportunity for perfection of the technical aspects of production. Her German diction was especially good. A collection of five Wolf Lieder and a group in English by Carpenter and Taylor concluded an engrossing afternoon. As encore she gave Lia's air from Debussy's *L'Enfant Prodigue*. Mr. Bos was several times asked to share applause for his superb accompaniments.

Other Concerts

During the period from February 20 to March 5 the following concerts also took place in leading New York halls: James Sykes, pianist, Town Hall, Luisa Salas, dancer, and Maria Pardo, soprano, Barbizon Plaza, February 20; Sybil Goldberg, pianist, Town Hall, and Gertrude Pitzinger, mezzo-soprano, Carnegie Hall, February 22; Max Rosen, violinist, Carnegie Hall, Lolita Cabrera Gainsborg, pianist, and Godfrey Ludlow, violinist, Barbizon-Plaza, February 25; Alexander Brailowsky, pianist, and Gladys Avery, soprano, Town Hall, matinee and evening, respectively, February 26; Nicola Moscona, bass, Carnegie Hall, Bob and Bertie Helman, Beatrice Lind and Roy Cropper, Barbizon-Plaza, February 27; Ania Dorfmann, pianist, Town Hall, February 28; National Orchestral Association, Carnegie Hall, and Mary Bamberg, pianist, Town Hall, March 5.

Tau Alpha Chapter Musicale

Tau Alpha Chapter of Mu Phi Epsilon, national honor music society, gave a benefit musicale on February 29 at the home of Harry E. Towle. A program of organ, piano, harp and vocal music was offered by Mildred Miles, Gertrude Otto, Adela Laue, Mary Robinson, Ann Roberts, Leota Lane and Marguerite Ringo. The accompanists were Ruth Bradley, Aileen Thackery, and Hazel Griggs. Helen Van Loon was at the second piano for the Mozart concerto in D major.

G U I L A

BUSTABO



Herbert Mitchell photo, N. Y.

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TRIUMPHS WITH A BRILLIANT
SEASON IN AMERICA**

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Carnegie Hall Recital and Soloist with New York Philharmonic-Symphony

"Gifts of instinctive musicianship — almost faultless technic — well rounded tone." — New York World-Telegram, February 19, 1938.

"She played with considerable beauty of tone and a broad musical approach. An artist of unquestioned talent and solid achievements." — New York Post, February 19, 1938.

"Brilliancy of style. She was received with acclaim." — New York Herald Tribune, February 14, 1938.

"Her playing has grown in power and become more fiery and emotionally unleashed. Technical virtuosity and superior musicianship." — New York Times, February 14, 1938.

"Has keen rhythmic sense. Tone is big and well rounded and of velvety quality." — New York World-Telegram, February 14, 1938.

"Played cleanly and with uncommon strength." — New York Sun, February 14, 1938.

CHICAGO

**With the Chicago Symphony Orchestra
January 14, 1938**

"The lovely 18 year old violinist added one more triumph to her imposing list. She displayed brilliant facility, fire and flash of temperament." — Chicago Herald and Examiner.

"She has ripened into one of the foremost violinists of the generation." — Herman Devries, Chicago American.

"She delivered the Mendelssohn Concerto in a breathtakingly confident manner, with ease and style and polish and with an attractive disdain for mere technical difficulties. The possessor of an attractive musical eloquence." — Edward Barry, Chicago Tribune.

WASHINGTON

January 3, 1938

"Bustabo is an artist of outstanding calibre—fully in command of her art. She had a lightning swift bow arm—a large resonant tone and a dazzling finger agility to which is added a remarkably developed sense of musical values." — Washington Star.

"She played with fire and imagination, with broad line and classic strength." — Washington Herald.

"Her reading was extraordinary in its stylistic finesse . . . had dignity of movement, breadth of line and tonal warmth. A joyous lightness and freedom." — Washington Post.

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Kansas City Orchestra Reengages Krueger for Three More Years

Advance Ticket Sale Brisk—Firkusny Plays Unfamiliar Dvorak Concerto—Novelties by Bax, Still and Heller Heard—Heifetz, Brailowsky and Ballet Russe Appear

KANSAS CITY, Mo.—Karl Krueger's reengagement for three years and the \$15,000 already received from the advance ticket sale to next year's subscription concerts are factors which are considered indications of great progress in the five-year period of the Philharmonic Orchestra's existence. The feeling of permanency is gratifying to devotees. Mr. Krueger has introduced important new works all season.

DVORAK CONCERTO AT "POPS"

The final Pop Concert, February 27, attended by 8,000, premiered in America the Dvorak concerto for piano and orchestra Op. 33 (the piano portion revised by Wilem Kurz of Prague). Ruda Firkusny, guest-artist, was well received. Splendidly equipped the young Czech pianist gave it an excellent reading and the fusion of orchestra and soloist was exceptionally fine. Although an earlier work, there are suggestions of the New World Symphony and a Franckian theme in the final *rondo* developed somewhat like a portion of the symphonic variations. Cuts will improve it. The orchestration is varied and engaging and the melodies are beautiful. The remainder of the program included Brahms, Mendelssohn, Tchaikowsky and Chabrier items and Carl Busch's arrangement of Foster's Old Folks at Home for string choir. There were two encores.

HELLER SCORE PREMIERED

Hans Heller's pastorale and scherzo for orchestra was performed for the first



KARL KRUEGER

time in the United States on the eighth subscription pair February 3-4 and held its quota of interest on programs of exceeding merit. It follows the line of the Arnold Schönberg school and presents interesting experimentation in unusual instrumental combinations. William Grant Still's classic Afro-American Symphony with its remarkable orchestration was presented for the first time locally on these programs. It proved an exciting opus under Mr. Krueger's sincere, artistic baton. Robert Casadesu, guest pianist, received near frenzied demonstration following his reading of Mozart's A major concerto and his superb exposition of the

symphonic variations (Cesar Franck). The orchestral synchronization was perfect, the pianist's most delicate pianissimo always distinctly heard. Mozart's Magic Flute Overture and Wagner's Siegfried's Rhine Journey completed the programs.

BAX FANTASY IN U. S. BOW

Arnold Bax's fantasy for viola and orchestra was presented for the first time in the United States on the ninth subscription pair, February 17-18. Harold Newton, first violist was soloist. Possessor of fine musical talent, the ungrateful, rather unimportant opus gave him small opportunity. The Kodaly suite Hary Janos (heard for the first time locally) also was programmed. The modern novelty proved arresting and humorous and fitted in nicely with the Tchaikowsky fourth symphony, magnificently recreated and an impressive colorful reading of the Russian Easter Overture (Rimsky-Korsakoff).

HEIFETZ AND BRAILOWSKY HEARD

Jascha Heifetz drew a large assemblage to the Municipal Music Hall, February 14, where works of Glazounoff, J. S. Bach (chaconne for violin alone), Handel and others evinced anew his inimitable virtuosity. The Kansas City Concert Series were sponsors.

Alexander Brailowsky's Recital March 1 in the sold out Fritschy series was a sensational success. Five encores were added. The Appassionata Sonata (Beethoven) and the Chopin group scored highest.

BALLET RUSSE

Le Coq D'Or with Rimsky-Korsakoff music was the ravishing terpsichorean fare, presented with Les Sylphides and Prince Igor by the Ballet Russe, February 15, before a small audience.

CHAMBER MUSIC NOVELTIES

The Thavin String Quartet presented The Pixey Ring (H. Waldo Warner) and quartet in E flat (Köchel 428) of Mozart on February 6. There was an assisting Wood-Wind quintet of Philharmonic musicians—Ernest Guntermann, flute; Harold Freeman, clarinet; Loyd Rathbun, oboe; Julius Seder, bassoon and Herbert Pierson, French horn—who contributed Dance Suite (op. 53) by Theodor Blumer.

Landscapes—North, Alpestre and Tongataboo—by Ernest Bloch was presented for the first time February 28 by the Harding String Quartet. The Brahms C minor quartet and four transcriptions by Markwood Holmes, of which The White Donkey (Ibert) was most worthy, completed the fare. C. C. B.

Old Hungarian Opera Restored in Budapest

Work Dates from 1822—Furtwängler
with Two Orchestras

BUDAPEST.—The Escape of Béla, by Josef Ruzitska, had a meritorious performance by the Budapest Opera, in a version the text and music of which were restored by Director Ladislaus Markus and Albert Siklos, professor at the High School for Music. The title role for tenor was beautifully sung by Andreas Rüsler. The work was the first performed on December 28, 1822 at Kolozsvár, in Transylvania, where the composer conducted at the local theatre. His librettist, Josti-Patkó, an actor in the same company, used a German drama by Kotzebue for the dramatic action of the opera.

FURTWÄNGLER'S VISIT

Furtwängler appeared here twice in one week, first with the Hungarian Philharmonic Orchestra and a few days later with the Vienna Philharmonic Orchestra. The Hungarians performed the fifth symphony of Beethoven; the Viennese, the fourth symphony of Tchaikowsky. Both concerts also offered Richard Strauss works.

Much chamber music is enriching our season. Beside the Waldbauer Quartet, which excels in foreign authors, as well as in Beethoven, Mozart, and Haydn, three other excellent Hungarian associations were heard: the Lener and Roth Quartets, and the much younger though highly successful New Hungarian Quartet.

DOBROWEN LEADS PRINCE IGOR

The outstanding item at the Opera during the recent period was the presentation of Prince Igor (Borodin) under Issay Dobrowen, guest-conductor. As leader and *régisieur*, Mr. Dobrowen's success was conclusive. The stage pictures by Gustav Oláh created an atmosphere of Byzantine pomp and beauty in high taste. Emmerick Palló in the title rôle and Anna Báthy, as young second wife, stood at the head of an exquisitely studied, singing and acting ensemble.

BLIND PIANIST

Outstanding was the recital of Emmerick Ungár, blind Hungarian pianist. He has already had three appearances

here this season, the last witnessing a packed audience. In addition to his fine temperamental endowments and splendid personality, Ungár possesses keyboard technic that many a sharp-eyed performer might envy. He plays the Chopin B minor sonata as if difficulties were unknown to him; he does Beethoven with deep spirituality, Brahms with the proper sentiment, and is also a commanding interpreter of Béla Bartók.

At the recent Philharmonic Orchestra concerts, Issay Dobrowen's program of Anacreon Overture (Cherubini), El Amor Brujo (De Falla), and works by Haydn and Dohnanyi furnished a memorable occasion. Erich Kleiber gave a Beethoven cycle in which he presented the nine symphonies and the four most popular piano concertos. The first evening he played the first and fifth symphonies, and with the talented assistance of the Hungarian pianist Andor Földes, accompanied the B flat concerto. The first local appearance of Georg Solti, Hungarian conductor, leading the Budapest Concert Orchestra, won him fine success.

BAILLY-ROBINOR IMPRESSIVE

Louis Bailly, violist, and Genia Robinor, pianist, created a deep impression in their program of sonatas by Brahms, Hindemith, Jean Gaillard, a ballad by Leo Weiner, and the first local performance of the sonata by Rebecca Clark. The crowded audience greatly admired the artists' remarkable ensemble, tonal beauty and ability to give the style and musical peculiarities of each work. Both Mr. Bailly and Mme. Robinor were recalled numerous times.

Maria Müller, soprano, gave a delightful evening of song in the crowded Municipal Theatre, accompanied by an orchestra, and assisted by Ignaz Friedman, pianist. Aubrey Pankey, American colored baritone, pleased with Spirituals.

ALEXANDER JEMNITZ.

Willmore and Powers Now Booking Trio of New York

Willmore and Powers announce they are now managers of the Trio of New York (Felix Salmond, cellist, Carl Friedberg, pianist (by courtesy of Annie Friedberg), and Daniel Karpilowsky, violinist). The trio plans five Town Hall concerts next season.

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Rudolf SERKIN

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NEW YORK TIMES

FEBRUARY 1, 1938.

SERKIN IN RECITAL AT CARNEGIE HALL

Effective Mozart Fantasy is
One of Major Portions of
the Pianist's Program

BEETHOVEN PIECE PLAYED

Sonata Opus 106 Is Liked by
Large Audience—Artist Is
Recalled for Encores

By OLIN DOWNES

The seriousness and the sincerity of a great musician, evident in everything that Rudolf Serkin does, was shown in the program he played last night in Carnegie Hall, and his manner of playing it. Mozart was represented by the bigger of the two Fantasies in C minor, which is the least played, which must have represented enormous demands upon the virtuosi of Mozart's period and which, today, is a handful.

But it is not merely the technic of this work which asks a special mastery; it is the dramatic content of the music. Mr. Serkin played it in such a way that the piece loomed gigantic. It is evidence of the common public attitude toward Mozart, that this interpretation astonished so many. Mozart had not been thought of in that connection, as it were, at least as far as his piano music was concerned. Nor was the effect one of a delicate strength. The Fantasy in Mr. Serkin's hands, while the classic style was carefully preserved, nevertheless communicated the emotional and also physical power.

Beethoven Music Included

The Menuett and Gigue constitute yet more of a rarity on concert programs, and are highly individual in mood, idiom and harmonic texture. The shortness of the "Gigue" and its characteristic rhythm do not conceal the cunning of its workmanship any more than they falsify its delightful play of humor.

But Mr. Serkin really built his program about the Beethoven sonata opus 106, the "Hammerklavier." It has been years since such a performance was heard in this city. It would not be accurate to say that

the tr— (STEINWAY)

"He was given a wildly enthusiastic reception by the audience. There was cheering as well as applause."

Olin Downes, New York Times, Feb. 1, 1938

"His performance of the Beethoven Hammerklavier was THE FINEST THAT IS LIKELY TO BE HEARD HERE this winter."

New York Sun, February 1, 1938

"Merely to watch him was a joy. WE HAVE RARELY EXPERIENCED THE ELATION INDUCED BY MR. SERKIN'S PLAYING."

Boston Transcript, December 18, 1937

"A MEMORABLE OCCASION."

Minneapolis Journal, November 12, 1937

"Rudolf Serkin has everything—brilliance, profundity, sterling musicianship and scholarly intelligence."

San Francisco Chronicle, December 7, 1937

"ONE OF THE ELECT—brilliant and exciting."

Brooklyn Eagle, February 1, 1938

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Houston Orchestra Adds to Budget

Ernst Hoffmann Re-engaged as Conductor—Out-of-Town Concerts Given—Ensemble to Open New Coliseum Music Hall with Gala April Program

HOUSTON, TEX.—The Houston Symphony Society will increase its budget by \$25,000 for the 1938-39 season. Ernst Hoffmann will return as conductor.

The Houston Symphony Orchestra which has pleased its patrons mightily this season without the assistance of "name" artists, departed from custom at its fifth subscription performance on March 7 and presented Gregor Piatigorsky as guest soloist. The eminent Russian cellist, making his first appearance here, was heard in a brilliant reading of the Dvorak concerto, with the orchestra, under Conductor Ernst Hoffmann, honoring him with an accompaniment that displayed its best tonal and technical qualities.

The concert, offering Tchaikowsky's sixth symphony as its other principal number, was in all ways the most satisfactory the season has offered. The Tchaikowsky work was performed with a breadth, fluency and structural sense that revealed clearly the great refinement of the orchestra recently, under its young and dynamic director.

Two out-of-town concerts entered into the most active month of its history, one in Beaumont on February 23 and the

other in Galveston on February 25. Reaction in both cases indicated a regular "road" season for the orchestra.

In Beaumont a program headed by Dvorak's New World Symphony was given. Nancy Yeager Swinford, Houston dramatic soprano, was presented as guest artist. The Galveston concert, a feature of Mardi Gras week, had a somewhat more substantial program, built about Tchaikowsky's fourth. Evelyn Ransome, Galveston pianist, appeared with the orchestra, playing two movements of the Grieg concerto.

Broadcasting of the "pop" programs was also inaugurated with the February 23 performance.

The music hall of Houston's vast new Coliseum, now nearing completion, will be opened with a gala concert of the orchestra in April. Use of this hall for all performances thereafter will necessitate giving concerts in pairs, as its capacity of 2,800 will not accommodate the orchestra audience, averaging 3,500 this season.

H. R.

Five Eminent Teachers Added to Fontainebleau Conservatory Staff

PARIS.—Five new instructors have been added to the faculty at the Fontainebleau School of Music. An entire new violin department has been engaged, headed by Jules Boucherit, who has been heard in principal European cities for the last twenty-five years as a soloist. Born in Brittany, he is a graduate of the National Conservatory here and was a classmate of Fritz Kreisler, Carl Flesch, Lucien Capet, Georges Enesco, Jacques Thibaud and Henri Marteau. Ten years ago he was named professor of the advanced class at the conservatory.

He will be assisted by André Asselin, who has been soloist with the Colonne, Lamoureux, Pasdeloup and Poulet Concerts and has offered recitals extensively in Europe. For several years he has been associated with M. Boucherit.

Mme. Robert Casadesus has been named to assist her husband because of the growth of the piano class. A prizewinner at the National Conservatory, she studied with Moszkowski, Ravel, Pierné, Schmitt and others and has appeared with numerous orchestras as well as in concerts with her husband.

Ludovic Panel, pupil of Guilman and Gigout and for several years organist at St. Jacques at Dieppe, is to assist Marcel Dupré, with whom he has been associated for some time. Pierre Jamet, leading Parisian harpist, has been named to that department. For a time he studied with Debussy.

W. S.

Laird Waller Active as Conductor in New York

Laird Waller, former conductor of the Chicago City Opera and the Milwaukee Philharmonic Orchestra, has completed a series of broadcasts over WOR and the Mutual Network as guest conductor of the Bamberger Symphony Orchestra on Friday evenings. Among the soloists were Rudolph Ganz and Henri Deering, pianists. The program featured selections drawn from Debussy's Pelleas and Melisande and Florent Schmitt's *Le petit Elfe Ferme-l'oeil* and other works rarely if ever heard over the air.

Ogden Goelet to Wed Maria Zimbalist

Mr. and Mrs. Efreim Zimbalist (Alma Gluck) have announced the engagement of their daughter, Maria Virginia, to Ogden Goelet, son of Robert Goelet and the present Mrs. Henry Clews of Cannes. Miss Zimbalist is a sister of Efreim Zimbalist, Jr. and Mrs. Russell W. Davenport. The wedding is to take place shortly.

Philadelphians in Wagner List Under Baton of Eugene Ormandy

Ida Krehm Plays Tansman Concerto—Symphonia Domestica Restored—Ballet Russe in Week's Series—Artur Rubinstein Heard at Curtis—Chamber Music Novelties

PHILADELPHIA.—The Philadelphia Orchestra concerts on February 18 and 19 featured all-Wagner programs, of excerpts from the Nibelungen Ring. Each of the four operas was represented: Invocation of Alberich and Entrance of the Gods into Walhalla from *Das Rheingold*; Ride of the Valkyries, Brünnhilde's Pleading and Wotan's Farewell, and the Magic Fire Music from *Die Walküre*; Forest Murmurs, Siegfried Ascending the Mountain to Meet Brünnhilde and the finale from *Siegfried*; Rhine Journey, Funeral March and Immolation and Closing Scene from *Götterdämmerung*. Popularity of Wagner works grows, rather than lessens, if the size, attentiveness and enthusiasm of the audiences are any criterion. When played magnificently as they were by the Philadelphia Orchestra and under a discriminating conductor like Eugene Ormandy, it is not strange that crowds flock to these all-Wagner programs.

TANSMAN CONCERTO FEATURED

Ida Krehm, pianist, a Schubert Memorial prize winner, was soloist at the Philadelphia Orchestra concerts of February 25 and 26, under Mr. Ormandy's leadership. Miss Krehm played the Tansman concerto (No. 2) for piano and orchestra, with excellent technic and fine feeling for the composer's wishes and moods. The Strauss *Symphonia Domestica* scored success although it is long and involved. Mr. Ormandy is noted for his fine Strauss interpretations, and added to that reputation by his reading. He also gave an excellent reading of the Handel *Water Music* suite in the arrangement of Harty.

MONTE CARLO BALLET Russe

A gala week of performances by the Monte Carlo Ballet Russe with the Philadelphia Orchestra, with Mr. Ormandy and Saul Caston conducting, took place from February 28 to March 5. The combination of these two superb organizations, which synchronize so perfectly, aroused great enthusiasm. The repertoire included *The Hundred Kisses*, *Le Coq D'Or* (first time in Philadelphia),

MENTOR OF ARTISTS



RONALD MURAT, violinist-composer, whose pupils John Dembeck and Arnold Dembeck have had recent New York appearances.

Aurora's Wedding, *Les Sylphides*, *Symphonie Fantastique*, *Gypsy Dances*, *Jeux d'Enfants*, *Choreartium* (a beautiful interpretation of the Brahms fourth symphony), *Prince Igor Dances*, *Schéhérazade*, *Afternoon of a Faun*, and *Spectre de la Rose*.

RUBINSTEIN AT CURTIS INSTITUTE

Artur Rubinstein was guest artist in a recital in Casimir Hall at the Curtis Institute of Music, on February 22, playing works of Bach-Busoni, Franck, Poulenc, Debussy, Ravel, Stravinsky and Chopin. The privilege of hearing Mr. Rubinstein in an intimate recital of this kind was evidenced by the uproarious applause.

MODERN CHAMBER MUSIC

The second of three concerts of modern chamber music was given in the Ethical Society Auditorium on February 24, with Maria Ezerman Drake and Allison R. Drake, two pianists, playing *En Blanc et Noir* by Debussy, and *Ma Mère l'Oye* by Ravel. Both were well done, with especial honors to the Ravel. A suite for viola and clarinet by Nicolai Berezowsky was played by the composer (viola) and William Bortman (clarinet). It was an interesting combination and pleasing in content. Paul Nordoff aroused tremendous enthusiasm by his playing of DeFalla's *Fantasia Baetica*, and was obliged to give two encores. The brilliance of his pianism was well matched by his ability as composer. His quintet for piano and strings in three movements was finely played by Henry Harris (piano), Sadah Schuhari and Maria Hilger (violins), Simon Asin (viola), and Elsa Hilger (cello).

WESTMINSTER CHORUS

The Westminster Chorus, under the direction of John Finley Williamson, gave an all-American program on February 22, singing works of David Hugh Jones, Edwin Stringham, Healey Willan, Noble Cain, Harl McDonald, William L. Dawson, Stephen Foster, Avery Robinson, Jerome Kern, Roy Harris, John Powell and Arthur Farwell. The chorus did its usual artistic work.

DOROTHEA LAWRENCE RECITAL

Dorothea Lawrence, soprano, was heard in recital at the Studio Club on February 27, with Stuart Ross as the excellent accompanist. M. M. C.

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SALLE PLEYEL
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DANIEL HARRIS

BARITONE
Metropolitan Opera Assn.

NEW YORK

An accomplished artist, he caught the full flavor of the music. His phrasing, diction, and general vocal technic all rate high praise.—New York World-Telegram.

MONTREAL

Daniel Harris displayed a robust, masculine voice and an interesting style of singing. He sings with intelligence and a feeling for musical values.—Montreal Gazette.

BOSTON

Mr. Harris was an excellent soloist, both in the Requiem and in the Bach aria. His voice had a fine quality and his performance was in good taste.—The Boston Herald.

CINCINNATI

Mr. Harris brought to the singing of Silvio, the lover of Nedda, a fine dramatic style, a voice of first-line quality and a handsome stage appearance.—Cincinnati Times Star.

BIRMINGHAM

Daniel Harris has proved himself a popular baritone in Birmingham for the two successive years he has come here. In addition to his beautiful voice and easy stage presence, he obviously has a broad musical knowledge.—Birmingham Age-Herald.

COVINGTON

Daniel Harris, baritone of the Metropolitan Opera Company, gratified the highest expectations of his audience.—The Covington Virginian.

WASHINGTON, D. C.

Daniel Harris, American baritone, sang the role of Frederic (Lakme) in a voice of high quality, full and resonant.—Washington Times.

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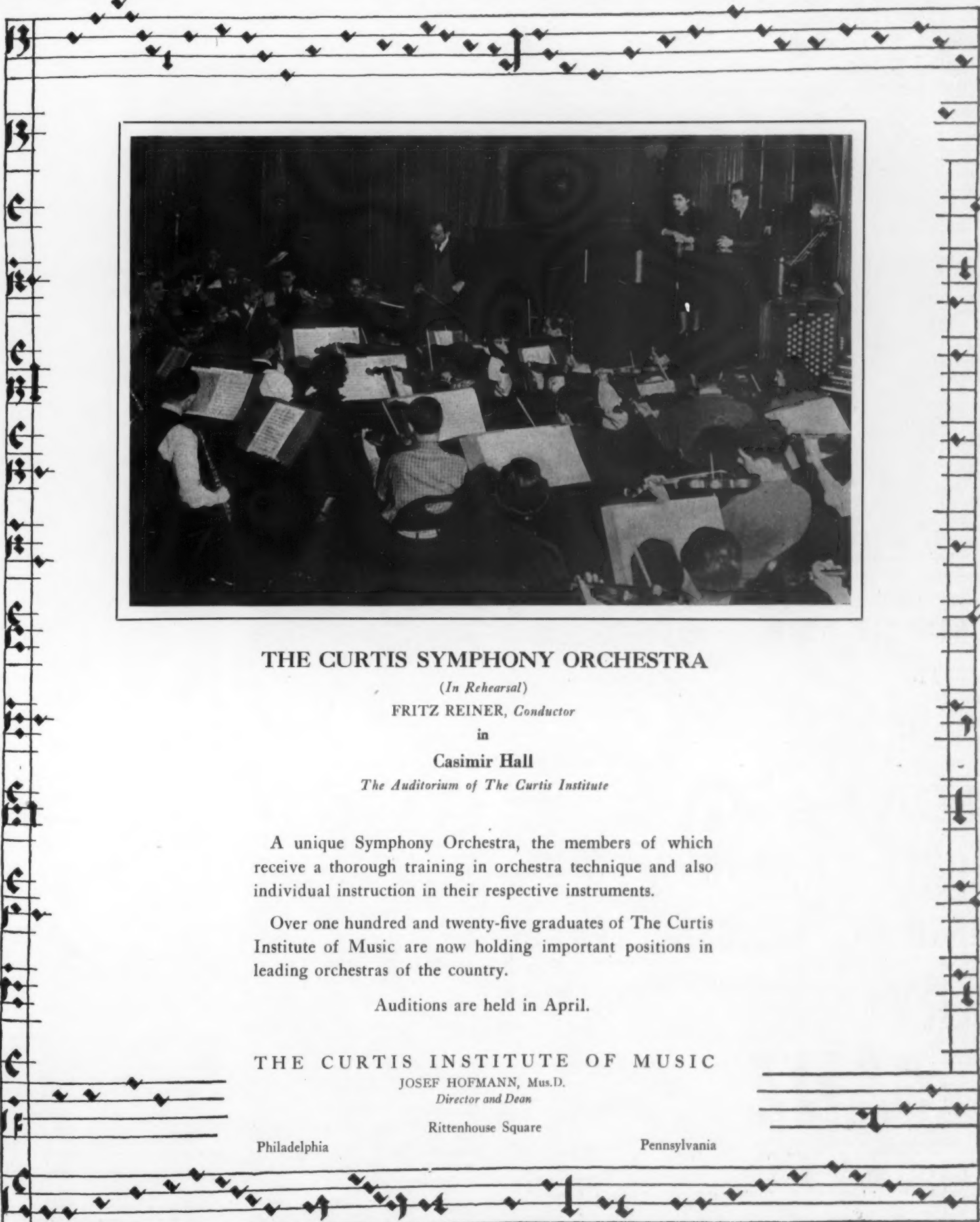
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Chicago Thrilled by Recitals Of Rubinstein, Schipa and Eddy

Ria Ginster and Paul Hindemith with Stock Orchestra—Szigeti and Walter Mills Appear—New American Opera Company Launched

CHICAGO.—In the cavalcade of celebrities heard this season, none gave more pleasure than Artur Rubinstein who, for one of his too rare recitals in Studebaker Theatre, February 20, had an audience that went wild with excitement over his magnificent playing of the Bach-Busoni C major toccata and the César Franck prelude, chorale and fugue, the principal items on his program.

The Civic Opera House held an enormous assemblage for the recital of Tito Schipa on February 20 and proved inadequate to accommodate the innumerable admirers of Nelson Eddy the following evening. Schipa gave a lesson of bel canto to the many students congregated to benefit from his vocal artistry and to enjoy songs from many schools and arias from standard operas. Eddy was lionized by a feminine audience who found everything he did to their liking and begged for encores which he lavishly granted.

SYMPHONY CONCERTS

Singing the Mozart aria *Martern aller Arten* and a group of Mahler songs as soloist at the Chicago Symphony Orchestra's February 22 matinee, Ria Ginster made a hit with the connoisseurs cogni-

zant of the many difficulties contained therein and projected music and text with consummate artistry and vocal knowledge. At the regular concerts of February 24 and 25 the orchestra's principal cellist, Edmund Kurtz, performed the d'Albert C major concerto, not heard here in more than two decades.

As composer, conductor and viola soloist, Paul Hindemith won the complete approbation of symphony patrons at the March 3-4 concerts. In their first American performance, his symphonic dances, constructed on solid lines with melodious strains garbed in modern but euphonic instrumentation, met distinct success. His chamber music (No. 1) for small orchestra deepened the favorable impression made when first presented recently by the Hans Lange Chamber Music Orchestra. Though we may not agree with Hindemith's revolutionary musical ideas so boldly expressed in *Der Schwanendreher*, we must admire his orchestral scheme and above all his masterly playing of the difficult viola soli.

ILLINOIS ORCHESTRA FEATURES AMERICAN COMPOSERS

During the Federal Music Project's nation-wide festival dedicated to a wider appreciation of the American composer, the Illinois Symphony Orchestra offered an all-American program at the February 20 concert. Clarence Cameron White's prelude to *Ouanga* received first performance here. Dr. Albert Noelle's *Four Symphonic Impressions*, premiered last season by the Chicago Orchestra, proved the most interesting number in a list which contained also Chadwick's *Symphonic Sketches*. Raymond Hanson, pianist, gave as fine a performance of John Powell's *Rhapsodie Negre* as we have heard and this means much since its composer introduced the work here a few years ago. Facile and sure technique, loveliness of tone and interpretative gifts above the average are among the pianistic equipment of this young pian-

ist who is one of Walter Knupfer's foremost disciples.

AMERICAN OPERA COMPANY SUCCESSFULLY LAUNCHED

For its initial presentation in the Auditorium, February 25, The American Opera Company (Anna Del Preda, president) chose *Cavalleria Rusticana* and *Pagliacci*. The affair attracted a large audience desirous of helping Erie Neighborhood House and to pay homage to American talent. Both chorus and orchestra were of professional standing; likewise most of the protagonists and conductors. All are praised collectively for their fine achievements which pre-

ferred her future. Van Horne's Chopin playing deserves highest praise since his poetic reading was that of the professional imbued with imaginative gifts and whose technical command is equally laudable.

AMERICAN OPERA SOCIETY GIVES CARTER WORK

When presented under the auspices of the American Opera Society by a group of young singers under the direction of Elaine De Sellem at the Lake Shore Drive Hotel, March 1, excerpts from Ernest Carter's *The Blonde Donna* pleased the listeners by the melodious phrases and delicate simplicity.

ESTHER GOODWIN TO SING

For her recital at Kimball Hall, April 5, under Bertha Ott's management Esther Goodwin has chosen a program featuring groups of Purcell, Ravel and Wolf songs and arias from *Pique Dame* and *Andrea Chenier*.

JOHN SAMPLE STUDENTS' ACTIVITIES

Pupils of John Dwight Sample have been active. Edward Stack, baritone, sang for the Junior Auxiliary of Wilmette Woman's Club, February 3, and for the Hamilton Park Woman's Club, February 15. Mr. Stack will be soloist with the Illinois Symphony Orchestra on March 28. Diane Denise, French soprano, was soloist with Harold Stokes' Orchestra over WGN February 13. She sings regularly with Buddy Rogers' Orchestra at the Sherman House. Linna Hunt, soprano, has been offering concerts in Alabama and Florida and sang at St. Theresa's College on February 7. LeRoy Hamp, member of the faculty and director of the Glee Club at Illinois University, was soloist on WGN March 2 and has been engaged to sing Dubois' *Seven Last Words* at Winston-Salem, N. C., and as tenor soloist in César Franck's *Beattitudes* at Champaign, Ill., May 3. John Macdonald, bass-baritone, sang at the Rogers Park Woman's Club's spring luncheon March 8. Ruth Slater, contralto, sang for the American Concrete Institute at the Palmer House, February 23, and was soloist with the Illinois Symphony Orchestra, February 27. Mildred Cook, soprano, gave a recital recently for the Reviewers Club in Denver, Colo.

WALTER KNUPFER PUPILS APPEAR

Walter Knupfer has several pupils constantly heard publicly. Herbert Horn played the Liszt E flat concerto with the DePaul Orchestra in February; March 6 as soloist with the Civic Orchestra under Hans Lange he performed D'Indy's *Symphony on a French Mountain Air* for orchestra and piano, and will give a piano recital at Kimball Hall, March 23. Raymond Hanson was soloist with the Illinois Symphony Orchestra February 20. Bertha Ostrar appeared in joint recital at Orchestra Hall, March 5, under the auspices of the Medical Bureau. Mae Yampolski was soloist at the February meeting of the Theosophical Society at the national headquarters in Wheaton, Ill., February 26.

RADIE BRITAIN'S COMPOSITIONS PERFORMED

Radie Britain's *Drums of Africa* for male chorus has been published and her *Infant Suite* was given its first Chicago performance by the Illinois Symphony Orchestra, February 13.

ELAINE DESSELLEM STUDENTS PRESENTED

Elaine DeSellem presented Ruth Behrens, soprano, in recital, March 9, in the American Conservatory Recital Hall. She sang a varied and interesting program with lovely voice, understanding and musical *savoir faire*. Of particular interest was the group of hitherto unpublished Hugo Wolf songs. Theophil Voeks, tenor, sang with the University of Chi-

HEARD AT UNIVERSITY



MAUD KEY SHELTON,

soprano of the Chicago City Opera Company, sang at Valparaiso University, Valparaiso, Ind., on February 11, an engagement booked by Armand and L'Estelle of Chicago. (Photo by Moffett-Russell.)

saged well for the company's ten weeks' season at Ilgair Park beginning June 15.

JOSEPH SZIGETI AT ORCHESTRA HALL

In a formidable program ranging from the Beethoven C minor sonata to his own arrangement of the Lalo Aubade, Joseph Szigeti delighted his innumerable admirers who crowded Orchestra Hall on February 27. Throughout his recital the violinist gave new proof that his technic is no less amazing than the beauty and power of his tone, while his interpretations are those of the virtuoso who respects the master.

WALTER MILLS' SONG RECITAL

The Walter Mills recital at Studebaker Theatre, February 27, introduced a young baritone possessing a voice of luscious quality used with marked understanding, excellent diction and fine phrasing, all of which made the recitalist receive a re-engagement for next season by the Bertha Ott Management.

HATTSTAEDT-VAN HORNE PROGRAM

Maren Johansen Hattstaedt, soprano, and Harold Van Horne, pianist, were presented jointly at Kimball Hall, February 27, by Phi Beta Fraternity and both won the admiration and applause of their auditors. Mrs. Hattstaedt has made strides in her art this past year. The voice has grown in volume, her diction in all languages is clarity itself and her pronounced success presaged well

NAOMI CULLEN COOK

"The most beautiful soprano voice in the world."
—Engene Stinson, *Chicago Daily News*, Feb. 17, 1937
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CHICAGO

cago Orchestra, March 16, at Mandel Hall.

SIGMA ALPHA IOTA'S OMEGA CHAPTER

B. Iva Woodford, teacher of music in the junior high school of Park Ridge, is training a chorus of sixty-five girls for the annual spring concert April 8. Lois Rogers, pianist, now living in Hollywood, has played several concert tours in California and on the west coast. Ruth Elder is teaching violin in Ironwood, Mich. Recently three of her students were winners of the Interlachen Contest and two others were chosen to play in the National High School Orchestra in St. Louis. Emmy Ohl, a former president, is teaching at Seton Hill College, Greensburg, Pa., where she heads the voice department.

Omega chapter honorary members and patronesses have formed a special group for services to the chapter and have elected the following officers: co-chairmen, Mae Graves Atkins and Mrs. Arthur Dunham; vice-chairman, Mrs. Richard Czerwonky; secretary, Mrs. Elvira Brown, and treasurer, Cora G. Ryerson. The chapter honoraries are Elsie Alexander, Mae Graves Atkins, Lulu Jones Downing, Esther Nelson Hart, Elizabeth Moritz, Sonia Sharnova and Ella Spravka. The active patronesses of the chapter include Mrs. John C. Carroll, Mrs. Czerwonky, Mrs. Dunham, Mrs. W. A. Hopkins, Cora Spicer Neal, Mrs. Edgar Nelson, Mrs. B. A. Orr and Cora Grimm Ryerson.

Jean Mastrud, soprano, with Mary Walker, accompanist, gave two groups of songs for the Desplaines Woman's Club in January. She is also a member of the chorus of the Patrons of American Opera.

Cora Mae Hebel of Omega, director of the DuPage Women's Club Chorus, won second prize with her chorus in a recent honor contest of the State Federation of Woman's Clubs.

HANNA BUTLER PUPILS SING

Singing that reflected the well trained, conscientious student was delivered by Thelma Jensen who was heard at the Musicians Club of Women on February 7. Her voice, a voluminous dramatic soprano, is artistically used; she sings with style and understanding and her German, French and Italian group won her enthusiastic approval. Ruth Loftis, soprano, gave a beautiful account of songs by Cesti, Rosa, Strauss, Blech and Carpenter before the Lake View Musical Society at the Blackstone Hotel, February 14. She, too, has learned how to use her lovely voice. Marcy Westcott, soprano, and Terry Rivett, tenor, gave a joint recital for the North End Woman's Club, February 8, receiving a hearty reception.

ESTHER GOODWIN STUDIO NOTES

Ruth Mohler, soprano, appeared in recital at the American Conservatory Recital Hall on February 19. Licerio Arreola, Filipino baritone, has fulfilled engagements recently at the Glen Ellyn Methodist, Second Baptist, Englewood Methodist and First Baptist of Oak Park churches. Anne Kruczic has been appointed soprano soloist at Grace Lutheran Church. Pupils of Miss Goodwin sang in Kimball Hall March 12 at a regular American Conservatory recital. Miss Goodwin is booked for a recital in April in Kimball Hall under Bertha Ott's management.

LEO PODOLSKY PUPILS' ACTIVITIES

Florence Smith played for the Cooking School in Barker Hall, Michigan City, Ind. Janet Ruthart played for the youth rally at Union Church, Hinsdale, and for the Women's Auxiliary of Clarendon Hills. Estella Felton appeared for the State Society, Daughters of 1812, at the Blackstone Hotel; Wade Parks played a

program at Fine Arts School, South Bend, Ind., which he later repeated at the Sherwood School in Chicago.

RENÉ DEVRIES.

Szigeti Visits Middle West

Joseph Szigeti, violinist, now on an American tour, made his only Chicago appearance of the season in recital in Orchestral Hall on February 27. Before appearing on March 24 and 25 with the New York Philharmonic-Symphony Society, Mr. Szigeti plays in St. Louis, Little Rock, Ark., Wolfville and Halifax, N. S., Pittsburgh, Pa., New Orleans, Columbus, Miss., Greenville, S. C., and Columbus, O. He then sails for Europe and South Africa, returning to the United States in November.

Mrs. Laurence Townsend Awarded Handel Medal

WASHINGTON, D. C.—Mrs. Laurence Townsend, noted as a discoverer and promoter of musical talent, received the Handel Medal at the German Embassy here on February 23. Awarded by the town of Halle, Germany, it is given annually for service in behalf of Handel's music. Mrs. Townsend sponsored the Vienna debut of Fritz Kreisler when the violinist was eighteen years old. Her husband was at the time U. S. Counselor in Austria. Rosa Ponselle and Richard Crooks made their Capital debuts at her musicales. Although she has aided many foreign musicians, Mrs. Townsend is an enthusiast for American artists.

Maganini Leads at Greenwich

GREENWICH, CONN.—More than 1,000 youthful auditors listened attentively to his well-worded and delightful explanations and then sturdily applauded the work of himself and his musicians at the second concert, in the Pickwick Theatre, of Quinto Maganini and his orchestra. The series is sponsored by the Greenwich Unit of the New York Junior League.

Mr. Maganini, introducing each number, gave his audience the Bach chorale, Sleepers Awake, Tchaikowsky's Nut Cracker Suite, the overture to William Tell, excerpts from Grieg's Peer Gynt suite and from Carmen, and his own Venetian Doll, explaining how he had combined O Sole Mio with an original idea in the latter.

Mr. Maganini temporarily halted his activities in connection with the series of orchestral concerts for children to direct the inter-school chorus of 300 girls at the second such concert in the High School Auditorium. It was the first time Mr. Maganini had directed the ensemble which sang an arrangement of Handel's Where'er You Walk with a string ensemble accompanying. Numerous students offered solos and ensemble numbers. L. K.

Lennart von Zwegberg Heard at University of Indiana

Professor Lennart von Zwegberg, cellist, and Ernest Hoffzimer, pianist, presented sonatas of Bach and Hindemith at the convocation of the Indiana University School of Music, Bloomington, Ind., last month. An ensemble recital recently was given at the university under Prof. von Zwegberg's direction.

Franz Liszt Academy Musicale

Constance Henry Beauer of the Franz Liszt Academy, Wawa, Pa., and Velma Ness, secretary, recently introduced at a musicale Karl Beilstein, fourteen-year-old violinist, who performed works by Borowski, Schubert and Fibich with beauty of tone and warm expression. Roland Straehli, twelve-year-old pianist, showed promise in his playing of Paderewski and Poldini works. F. W. R.

Helen Teschner TAS American Violinist



IN LONDON December, 1937

London Times: Helen Teschner Tas gave a violin recital at Wigmore Hall on Wednesday when she played Brahms' Sonata in D minor and Bach's solo Sonata in A minor. A brilliant and rich tone, accurate intonation, and a fine fire in her bowing made her performance of Bach's sonata an unusually pleasurable experience. In a group of modern pieces Miss Tas included two agreeable pieces by her excellent accompanist, Mr. Hans Gellhorn, and a version of the Berceuse from Stravinsky's "L'Oiseau de Feu," which, like Szymanowsky's "Notturmo e Tarantella" served to display her admirable command of the more abstruse points of violin technique.

IN NEW YORK February, 1938

New York Times: Helen Teschner Tas, who appeared in recital at the Town Hall last night, is a seasoned violinist whose sympathies and grasp as a musician have a wide range. When she plays Tartini, Schumann and Bach, as she did last night, the composers are differentiated in style; it is clear that their minds and environments were not alike. Here is a violinist who is more concerned with the music than with a show of her talents as an instrumentalist. In each of the three sonatas, Miss Tas sought to establish the essential mood and spirit of the music. . . . Among the most felicitous moments of last night's recital were the surge and the passion of the first movement of the Schumann sonata, the delicacy of the second, and the depth of her Bach.

ON THE CONTINENT

April-December, 1937

Conquered the Brussels public. . . . La Meuse. Justly earned enthusiastic cheers (as soloist with Concertgebouw Orchestra, Mengelberg conducting.) . . . Het Volk, Amsterdam. Masculine power, virtuoso technique. . . . Neugeikts-Weltblatt, Vienna. Musically as well as stylistically beyond reproach. . . . Pester Lloyd, Budapest. The artist proved herself again to be a distinguished and fascinating figure. . . . De Telegraaf, Amsterdam.

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TIBBETT thrills

EUROPE

LONDON—"Otello"

Lawrence Tibbett combines the two arts of acting and singing with a skill that made him the central figure of the performance . . . he inevitably swept the audience to the heights of enthusiasm.

Times, June 29, 1937.

PARIS—"Otello"

Lawrence Tibbett belongs to the race of the grand lyric tragedians. He has given us an incarnation of Iago etched in sharp relief . . . He is endowed with an admirable voice which he uses with supreme art. Perfect taste governs his interpretation. This is truly great art!

Excelsior, October 9, 1937.

BUDAPEST—"Rigoletto"

Superhuman is his "Rigoletto," vocally as well as histrionically . . . his voice masters everything, with compelling power it rises from warm depths to a ringing brilliance in the high register. In all registers it proves its marvelous perfection. . . . This Lawrence Tibbett, indeed, is a great, majestic singing actor and majestic, too, was the response he received from his audience.

Pester Lloyd, October 12, 1937.

PRAGUE—"Rigoletto"

Tibbett is an artist of a strong and individual personality . . . his voice is a splendid, sparkling baritone of even beauty, clear and musicianly . . . His "Rigoletto" rises forcefully to a thrilling, dramatic climax . . . an achievement bearing the hallmark of genius.

Prager Tagblatt, October 8, 1937.

VIENNA OPERA HOUSE

VIENNA—Concert

Tibbett scored a great success on the opera stage, but on the concert platform he fascinated us. The enthusiasm was well founded. This American is a great outstanding artist, amazing is the scope of his talents, there is no branch in the vocal arts which he doesn't master with such a nonchalant ease, as if it were his own specialty. This applies to mezzo voce as much as to his head tones or his fortissimi. The tenor-like brilliance of his high register exerts a tremendous effect and in the low depth his voice is of an astounding rich volume, able to supply dramatic accents. But Tibbett is not only a master of vocal technique, he knows more. There doesn't exist an interpretive style which he does not master thoroughly.

Echo, October 20, 1937.

STOCKHOLM—"Rigoletto"

What a singer, what an artist, what a "Rigoletto"! Tibbett's "Rigoletto" was not merely a mask and a hunchback like so many others, but with thrilling intensity, the artist chiseled out a human fate with a marvelously skillful dramatic instinct. One sat entranced before this creation.

Aftonbladet, Sept. 25, 1937.

COPENHAGEN—Concert

Tibbett showed himself to be a great and distinguished singer of the highest order, a modest artist, but genuine and natural. Certainly Tibbett is one of the few really great ones. America's greatest baritone needs not to show off how great his voice is, nor does he need to pose, he just has to be simply Tibbett, an excellent, noble and outstanding singer. Particularly noteworthy is his flexibility, versatility, his intuitive genius of finding the genuine in both the great and the small things.

Politiken, Sept. 16, 1937.

OSLO—Concert

One could write page after page about Tibbett's art of singing without being able to give a thorough description, because indeed, it is indescribable. It is not only his mighty, incomparably beautiful voice which thrills his audiences, not only his brilliant virtuoso musicianship, not only his unbelievably clear enunciation in the different languages in which he sings, but the secret of his art may be the fact that he is a great artist with a rich fantasy, a virile human being with his soul and his heart in the right place, a powerful personality, a joyful and exuberant man. His singing is extremely simple and natural and just that makes it so indescribably gripping.

Nationen, Sept. 22, 1937.



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AS IAGO IN OTHELLO

AMERICA

NEW YORK—"Otello"

The Iago of Lawrence Tibbett was one of the outstanding characterizations of his career. He left nothing undone. Musically, he was magnificent, robust and eloquent. His performance was one of superb power and force, a dominating figure in each of his scenes.

Journal American, Dec. 23, 1937.

NEW YORK—"Rigoletto"

His contribution was faultless in conception and execution. The artistry with which he invested his share of the music was a notable feature of the presentation—irresistably rich, varied in color to match the import of the scene; and technically perfect. Dramatically, his delineation was one of the most convincing that has been heard in the role in many seasons.

Journal American, Feb. 17, 1938.

CHICAGO—"Rigoletto"

Honors of the evening went to Lawrence Tibbett, without a doubt, who with superlative histrionic form and dramatic operatic utterance mimed Rigoletto. The great artist was never in better voice, and he certainly gave the vast audience its full due and more.

Herald-Examiner, Dec. 9, 1937.

SYRACUSE—Concert

It was a thrilling concert indeed with a capacity house and hundreds of seats on the stage to greet the artist. . . . He remains unrivalled in our affections as a recitalist. . . . Such a two hours of song as to weave memories to last down through the years!

Herald, March 8, 1938.

HARTFORD—Concert

There was applause, when Tibbett first appeared, so prolonged that one wondered if they were going to let him begin. It was the vibrant and encompassing art of Lawrence Tibbett which reached into his listeners and stirred them to enthusiasm.

Hartford Times, Jan. 24, 1938.

PHILADELPHIA—"Otello"

As Iago, Mr. Tibbett fairly took the audience into his arms. His singing of the "Credo" was vocally vigorous and vital, and brought down the house. . . . The artistic honors went to Tibbett.

The Inquirer, Jan. 12, 1938.

NEW YORK—"Traviata"

A renewal of a musical experience which one has latterly been tempted to regard as beyond the hope of resurrection. . . . His impersonation had force, and was beautifully sung. Mr. Tibbett's "Di Provenza" stopped the show!

Times, Feb. 25, 1938.

NEW YORK—"Tannhaeuser"

Mr. Tibbett's crowning achievement of course, was the Song to the Evening Star, which, was spun out with a limpid purity of line.

World-Telegram, Feb. 4, 1938.

KANSAS CITY—Concert

Mr. Tibbett's appearance with the orchestra proved to be another popular occasion from every standpoint and the better known the arias he sang, the greater was the applause. There never was any doubt as to the intensity of meaning behind the baritone's singing.

Journal Post, Dec. 3, 1937.

EVANSVILLE—Concert

When it comes to providing real entertainment, Lawrence Tibbett is just about "tops." He demonstrated this fact last night when he sang before one of the largest and undeniably one of the most enthusiastic audiences ever assembled in Evansville for a musical event.

Courier, Dec. 7, 1937.

METROPOLITAN OPERA HOUSE



... achieved in many ways . . .
... more richly deserved than
... years of consistent artistry,
... honest adherence to a high
... principle.

Edward Williams at the Piano

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April to September, 1938

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Review of the World's Music

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NEW YORK MARCH 15, 1938 No. 2959

Sordid materialists amongst musicians are those who make as much money as their colleagues would like to make.

Vain Thunders

There is a sort of dither going on about the Pepper Bill (recently introduced into Congress) which provides for the establishment of a Federal Bureau of Fine Arts. Hearings have been held in Washington, and one of the speakers against the measure was Dr. Walter Damrosch, who also attacked it sharply at the March 5 meeting of the National Arts Conference in the Hotel Astor, New York.

Dr. Damrosch gives two reasons for his dissent; he claims that the Bill would become "a relief medium on a huge scale for indigent artists, instead of an effort to further art in its highest form, and that administration of the proposed Bureau would fall into the hands of the labor unions."

Both statements seem to be based on supposition, for the Pepper Bill sets forth that the President of the United States is to appoint the Commissioner to head the bureau, and it stands to reason that the selection would be made only after due consideration and consultation with proper advisers. What upsets Dr. Damrosch is the further provision that the President must choose the Commissioner "from a panel of names to be submitted by organizations representing the greatest number of artists employed in each of the arts under the Bureau; and that members of the Bureau would be appointed by the Commissioner from a panel of names submitted in similar manner." This would mean, according to Dr. Damrosch, "That, of course, both the Commissioner and

the members of his Bureau would be persons on a panel submitted by the various labor unions composed of the musical unions, the theatrical unions, etc."

The Doctor added that he himself is a member of the musical union, but "deploras its efforts to maintain a high wage scale, as a result of which many musicians have been thrown out of employment." He fears that the unions would impose a similar wage-scale on our government, "ruining its independence and throwing it under the control of an autocracy which already stretches its hands far beyond its province, and which would become a dictator of the entire country, compared with which Mr. Hitler would look like three cents."

Dr. Damrosch's anticipation of such dire happenings overlooks the fact that Congress and the Senate are required to approve the Pepper Bill before it becomes law, and that they, as the representatives of all the people, can be relied upon to see that our government does not relinquish its functions in favor of Mr. Lewis or Mr. Green. The Damrosch assertions have a familiar ring, and appear to emanate from far to the Right.

As it will be only a matter of a short while when every artist in America belongs to some sort of union affiliated with the great labor organizations, any panel submitted by them to the President would be ridiculous and so considered, if it did not contain the names of its most qualified members in point of artistic standing, specific competence and high probity.

Furthermore, if the Commissioner saw fit to decree a higher wage-scale than exists at present, what would be the danger to art? It is common knowledge that the rank and file of artists of all kinds are underpaid. Surely a few dollars added to their individual incomes could be endured by a country which stands by and sees industrial executives draw as much as \$500,000 in annual salary, and even greater yearly amounts go to Hollywood actresses and actors who merely blab lines written by authors and make no posture or strut not devised and ordered by the movie directors.

The Pepper Bill is not the only one advocating a Bureau of Fine Arts, and perhaps one of the others (having no "panel" clauses) may be enacted into law. Then all the heat of Dr. Damrosch will seem futile. It looks a bit that way even now.

The Toscanini Season

As usual when his work is done in America, Arturo Toscanini sailed for Europe immediately after his last radio broadcast on March 5. No doubt his leisure days on the steamship brought him deserved rest and many a pleasant reflection on the result of the thirteen regular weekly air-concerts and two special Carnegie Hall programs which he led in New York of recent months. Toscanini journeyed abroad with some \$40,000 of profit; NBC has enriched its artistic standing immeasurably with this piece of clever and altruistic showmanship, and millions of listeners were regaled with great music splendidly played and illuminatively conducted.

So all's well that ends well, especially as David Sarnoff, head of NBC, announces the re-engagement of Toscanini for twelve or more concerts (with several on tour) next season, and his return also for the following two years.

The NBC project has topped every other radio offering this winter except perhaps the Metropolitan Opera Saturday matinees, and when one considers that CBS puts the New York Philharmonic Sunday concerts on the air, and that all three ventures are non-sponsored, non-profit undertakings, the critics of radio lose significance in their diatribes against jazz, cheap comedians, crooners, and the featuring of Hollywood "celebrities."

No one believes that the vast majority of dialers who listen to the honky-tonk programs do not also tune in on the Toscanini, Metropolitan and Philharmonic splendors, to say nothing of all the other excellent orchestral broadcasts scheduled week in and week out during the year.

Handicaps for Modern Bachs

The challenging statement that "if Bach, Beethoven and Brahms were reincarnated in America today, chances are they would produce no monuments to music worth mentioning" opens an article on "Music Depreciation in the U. S. A." by Doron K. Antrim, editor of *Metronome*, in the magazine of the American Society of Composers, Authors and Publishers.

Granting the difficulty of deciding just what a modern Bach would be like, since he could hardly arise in the United States with the same physical, mental and spiritual hormones as the original one, there is yet much justice in the writer's strictures on the local scene. He finds that "critics, government and big business do their damndest to belittle, badger and hamstring the composer."

"If Bach, for instance, essayed to write a suite today, the first fence he would have to hurdle is the attitude that he can't write anything to compare with the former Bach, Beethoven and Brahms—that these composers said the final word in music." This, it is stated, is the attitude of many critics and the exponents of the "back to the masters" movement.

We do not think the writer is quite on secure ground when he condemns the teaching of "music appreciation" in schools on the basis that it makes people "culture hounds," aesthetic snobs and unaware of the real virtues of the music being created today. But the complaint has been echoed in other quarters, notably by the editor of the *London Monthly Musical Record*, that the exaggerated respect for the past has to some extent deprived modern composers of confidence and spontaneity. Professor Edward J. Dent of Cambridge University has recently pilloried the fetish for what is out of date in music, when richly productive past ages usually valued their contemporaries more highly. Our symphony orchestras are notably remiss in this respect.

Discussing the part of the national authorities, Mr. Antrim points out that in France the government not only encourages the composers' protective association but also "rigidly protects the lawful rights of its members." Conversely some time ago the United States Department of Justice brought suit against the American Society of Composers, Authors and Publishers on the ground that its collection of fees for performance of music was a form of "restraint of trade." This suit has been, however, tabled for the moment. The writer also instances the various legislative attempts to snipe at the income of the creative artist in music, small as this usually is. The Duffy Bill now before the national legislature aims to remove the minimum penalty of \$250 for copyright infringement, which has proved a bar to such acts. State legislatures of Washington, Tennessee, Florida and Montana "have recently passed laws making it impossible for a copyright owner to protect his rights as member of a pool—construing A. S. C. A. P. as a pool."

The influence of such major industries as the radio is felt in the pressure to keep the royalty payments to composers down to a minimum. While a small country such as Finland pensions a Sibelius for life, and Cuba sends some of its promising composers abroad to study, the setup of American big business, with its slogan of profit at all cost, offers a discouraging barrier to the serious composer. He can make money usually only by entering the field of popular music. Publishers dare not risk the high costs of engraving his major scores; the number of performances he can expect of such works is usually limited. Whence is he to derive his income? Usually by such activities as teaching, conducting or other forms of performance.

The Federal Music Project, with its Forum-Laboratory Concerts for Composers, is a beginning in the right direction. Perhaps the future will see a nearer approach to a solution, if this line is followed. Says Mr. Antrim: "Perhaps some day we will cease to consider music as wholly of the past, but also as a vital voice of the present. That will be a happier day for the American composer."

VARIATIONS

By Leonard Lieblich

You might think Radio a typical idea of this century, but if you know your Ben Akiba, ancient Judean philosopher, you will remember that he said, "There is nothing new under the sun."

To be convinced, gaze upon the subjoined passages from the works of dead authors, who seem to have had a preview of Radio, even though as Plato observed, "Poets utter great and wise things which they do not themselves understand." Carlyle remarked however that "Poets have depth of vision."

Shakespeare, as usual, hits the nail on the head when he declares:

"The poet's eye in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;

And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name."

Its name, oh immemorial Bard, is Radio! And its most important habitations are NBC, CBS and Mutual.

Here then, are the yesteryear prophecies about Radio in all its phases, delightful and distressing:

RADIO AT 7 P.M.

"..... the air
Nimble and sweetly recommends itself
Unto our gentle senses."—"Macbeth."
"Charm ache with air."—"Much Ado About Nothing."

GETTING READY

"List, list, oh list."—"Hamlet."
"Listen where thou art sitting."—Milton.
"Who live on fancy and can feed on air."—Gay.

TUNING IN

"The listening ear of Night."—Sears.
"Let the air strike our tune."—Middleton.
"I'll charm the air to give a sound."—"Macbeth."

THE CENSOR

"Who shall silence all the airs?"—Milton.

THE DIAL

"A good turn at need
At first or last, shall be assured of meed."—Du Bartas.

"One good turn calleth for another."—Old Proverb.

THE AMPLIFIER

"... an ampler ether, a diviner air."

WAVE-LENGTHS

"The sightless couriers of the air."—"Macbeth."

JAZZ

"It is a nipping and an eager air."—"Hamlet."

TOSCANINI

"He ceased but left so pleasing on their ear
That listening, still they seemed to hear."—Pope.

"Fills the air around with beauty."—Byron.

LECTURES AND SPEECHES

"Thoughts shut up, want air."—Young.

"The air of delightful studies."—Milton.

"The hearing ear is always found
Close to the speaking tongue."—Emerson.

RADIO AND TELEPHOTO.

"I have heard of thee by the hearing of the ear;
but now mine eye seeth thee."—Job xvii,5.

BEDTIME STORIES

"Delivers in such apt and gracious words
That aged ears play truant at his tales,
And younger hearers are quite ravished;
So sweet and voluble is his discourse."—"Love's
Labors Lost."
"And listens like a three-year child."—Coleridge.

COMMERCIALS

"Hulloo your name to the reverberate hills,
And make the babbling gossip of the air
Cry out."—"Twelfth Night."

NIGHT CLUBS

"The air, a chartered libertine."—"King Henry IV."

SHORT-WAVE

"'Tis distance lends enchantment."—Campbell.
"As distant prospects please us."—Garth.
"Sweetest melodies are those
By distance made more sweet."—Wordsworth.

CROONERS

"The world's vaporeous, vitiate air."—Meredith.

STATIC

"Above the pitch, out of tune, and off the hinges."—Rabelais.
"Straining harsh discords and displeasing sharps."—"Romeo and Juliet."

"Dire was the noise."—Milton.

MIDNIGHT

"The air is full of farewells."—Longfellow.

4 A.M.

"The air . . . is still."—"King Henry IV."

Thanks to The Sun (New York) of February 26, another rare specimen graces our Wrong Captions department:

Arnold Eidus



Fourteen-year-old violinist, who makes his recital debut in Town Hall on Tuesday evening.

Rose Bampton



Soprano, who gives a recital in the Town Hall next Saturday afternoon.

These offices are noticeably less cheerful since the amiable Josephine Vila has left us to go into business for herself. For many years a valued member of the Musical Courier advertising department, Josie, as she is known here and everywhere, now is president of Josephine Vila, Inc., with headquarters at 119 West Fifty-seventh Street, where she and her helpers will serve their clients with personal representation and publicity. Her long experience in handling the business of artists in the Musical Courier, and the many warm friendships she has built up with them, should insure Josie's success in her new endeavor, especially as she is *persona grata* in all managerial as well as newspaper offices. In fact, no one could well imagine Josie not having entree anywhere, for if her important appearance and manner do not clear the way, her genial smile and smooth words certainly would. Josie goes forth to her greater career accompanied by every good wish of the Musical Courier executives, and its editorial and advertising staffs.

One occasion when Saint-Saëns' hirsute hero kept his mane is told about in a recent news cable from Hendaye, France: "An insurgent raid disrupted a performance of 'Samson and Delilah' just after it had begun yesterday in Barcelona—the first opera given there since the outbreak of the civil war."

"Let me say first," offers P. L., "that the afternoon activities of Debussy's Faun, arouse ominous conjectures as to how he spends his evening. That thought however, is not related to a news article in The Sun (New York) not long ago, captioned 'Forenoon of a Faun.' Did you see it? The story is about a fawn which escaped from a private estate in Princeton, N. J., and before capture roamed the university campus and the lawn of the Presbyterian Church. Innocent enough amusements, and that spiritual loafer only serves to bring Debussy's into more salacious relief."

Faust returned to the Metropolitan recently after a long absence, and recalled the time when it was hardly ever missing from the seasonal repertoire at that house. Also, while listening to Gounod's sweetish melodies and honeyed harmonies, one marveled that he should have been almost the first of Debussy's contemporaries to fall under the spell of that composer's then strange and anomalous music-making.

The Sun informs an agreeing world: "The press-agents have now joined a theatrical union, and what we may expect any day now is a pipe-down strike."

Extra! Extra! Extra! Lawrence Tibbett, an opera singer, is able to read on the piano practically any orchestral score you place before him.

Why has not some milk establishment thought of radio-sponsoring the music of Strauss' Whipped Cream and Kienzl's Ranz des Vaches?

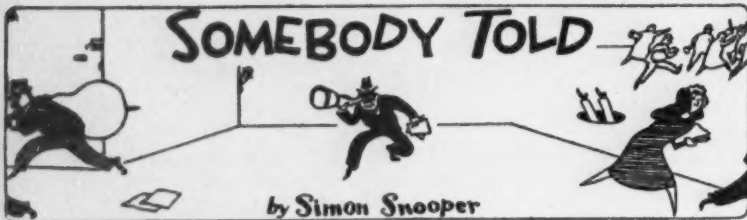
The morning after the Toscanini concert at Carnegie Hall in aid of the Italian Welfare League, the New York Times (aided by an enthusiastic typesetter) ended Olin Downes' notice with this mysterious tribute: "His greeting bespoke a profound affection as well as ored mastershrdlushrdluetaoinluu esteem."

J. P. F. says that he intends to write a new version of Old Folks At Home, and call it Old Folks In The Night-Clubs.

Debate suggestion for musical clubs: "Resolved that Tannhäuser Was No Gentleman For Telling On Venus."

A musical revolutionist is one who feels red and writes blue.

Apropos, does Hitler know that his adored Wagner was in the habit of wearing a red handkerchief?



I hear that Artur Rodzinski is to leave the Cleveland Orchestra, of which he is the conductor, to be music director of the National Broadcasting Company. Can this be true?

Roaming the corridors of the Met recently, I encountered your friends also roaming to encounter their friends who were roaming to encounter them. Therefore, I met Queena Mario, Arpad and Lisel Sandor, Alice Tully, Carlton Gauld, Grena Bennett, Oscar Thompson, Fritz and Carlotta Reiner, Mortimer Browning, Alice Nichols, Robert Simon, Madeleine Marshall, Earle Lewis, Jessamine Harrison-Irvine, Max Altglass, Michael De Pace, Irving Kolodin and Francis D. Perkins.

At Carnegie Hall at a Philharmonic concert, those tonal creatures known to you whom I saw were Dorle Jarmel, Quaintance Eaton, Flora Bauer, Mr. and Mrs. Philip James, Arthur Judson, Mrs. O'Donnell Hoover, Mrs. Hamilton Gibson, Bruno Zirato, Mrs. Joseph Schuster, Mrs. Davidson Taylor and Robert Bagar.

March 3, 1938.

Dear Mr. Snooper:

You won't mind, will you, if I sign a fictitious name to this letter to you? For if I were found out in this darned town, my life wouldn't be worth living.

But I have an amusing story to tell you (at least, it's amusing to me) and whether or not you make use of it doesn't matter at all. At any rate I want to tell it to you, although I shan't use names—if you don't mind. Perhaps I'm a coward, but if you have never lived in a small Mid-Western town you may not understand why I am so secret.

I have been a subscriber to the Musical Courier for over ten years and, since I teach piano and go to all the symphony concerts and recitals in Cincinnati, which is about fifty miles from here, you can see how much music means to me. Without the Musical Courier, I don't know what I should do. I enjoy it so much and particularly the things you write and what Mr. Liebling says in Variations.

There are three other prominent teachers in town and, if you will forgive my saying it, we four have all the pupils. Naturally there is a lot of competition between us, but we are all pretty good friends, and we try to keep interest in music alive here. Through the depression this was very difficult, so many pupils stopped studying, but conditions have been better the past two years though just now we are all rather worried. One teacher has lost four pupils in the past two months out of twenty-one, and I have had two drop out from my twenty-four regulars. The other two teachers have also lost some, but I don't know how many, since they always boast so and you can never be sure how large their classes are.

I'm afraid I've rambled on a bit, but I thought it might help explain something I think is very funny.

As I told you, I take the Musical Courier; but the other three teachers chip in for one subscription, each paying a dollar apiece. Your magazine comes to one of the teachers and, after she has read it, she gives it to Miss Brown and then after she's through with it Miss Jones gets it.

Well, now, the first teacher, Miss White, always used to receive the Musical Courier every Tuesday as I did, so she arranged her teaching so that she

didn't have any pupils on Tuesdays, so she could read the Musical Courier. As a matter of fact, she wouldn't even go anywhere or do anything those days except read her Musical Courier.

And every Tuesday night right at 5 o'clock, Miss Brown would go over to Miss White's house and get the Courier. Then she would read it all the next day, not teaching anyone at all. And at 5 o'clock those days, Wednesdays, Miss Jones would either come over to Miss Brown's house or send her little sister for the Courier. For years this was the way they did and their families used to laugh about it.

This was when the Musical Courier came every week on Tuesdays. Then when you started publishing twice a month, the three readers had a terrible time and have ever since.

You see, no one is quite certain what days the Musical Courier will come in the mail, for the first and the fifteenth come on different days of the weeks. And of course it takes the magazine two days to get here from New York.

So my friends are all upset. They keep telephoning back and forth to each other, asking if the Courier has arrived yet. And it upsets their teaching schedules. They can't switch their pupils around each month and it makes them mad. They fuss to their families and the families kid them. It's really a very funny situation, isn't it?

Sincerely,
MARY BEETHOVEN-BACH.

Dear Miss "Beethoven-Bach":

Dear, dear, how dreadful to have the lives of three prominent music teachers upset by the Musical Courier! It isn't funny a bit; it's tragic, my dear, tragic.

What to do about it is very perplexing. The only solution I can see is for each teacher to set aside the Tuesday after the fifteenth and the first of each month and meet at their homes in rotation and delegate each lady in turn to read out loud from the pages of the Musical Courier. If they all sit side by side on a couch or sofa with the reader in the middle, they can look at our fascinating pictures as they listen. Afterward, light refreshments should be served. How's that?

P. S.—The teacher who receives the Musical Courier should leave the magazine unopened until the appointed day. No peeking allowed.

S. S.

Foreign News in Brief

Milan Teatro Lirico Burns

MILAN.—One of our most famous theatres, the Teatro Lirico, burned down on February 10. The alarm was given at 2:30 a.m., but the fire spread rapidly and at 7:30 a.m. the fire brigades were obliged to turn their efforts toward saving adjacent buildings. The Lirico is a total ruin. A. B.

Andersen Admired in Geneva

GENEVA.—Stell Andersen scored strongly in her piano recital at the Conservatoire. Thoroughly musical, possessor of facile technic and clear, limpid tone, Miss Andersen was particularly admired for her brilliant readings of Triana (Albeniz), B minor sonata (Chopin), sonata in F (Mozart), Voiles (Debussy) and pieces by Scriabin, Rachmaninoff and Granados. G. P.

New Dresden City Conservatory

DRESDEN.—The local conservatory of music, which has heretofore been in private hands, has become a municipal undertaking and has been formally opened as such with an impressive ceremony. The school is now called Conservatory of the City of Dresden, Academy for Music and Theatre. B. B. J.

Original Faust Opera Discovered

BREMEN.—E. Kretzschmer has discovered in our library the first opera that was composed on Goethe's Faust. The author of the work is Ignatz Walter. It is dated 1797.

Frank Bust Unveiled

LIÈGE.—A bust of César Franck, native of this city, has been inaugurated at the Hôtel de Ville.

Donati Appointed for Verona Opera

VERONA.—The Minister of Popular Culture has nominated Maestro Pino Donati as Superintendent of the *Ente lirico* of the Verona Arena, the Roman opera amphitheatre. D. N. L.

Prize for Landowska

PARIS.—The International Jury of the Paris Exposition 1937, has awarded its Grand Prize to Wanda Landowska, for her concert of ancient Polish music, given in the Theatre des Champs-Élysées on June 28. I. S.

Home for German Composers

BERLIN.—Announcement has been made of the founding of a retiring home for German composers, to be built by the German Government in the vicinity of Bad Harzburg.

Opera Music in Concert

ORLEANS.—Marex Liven, Russian basso, was soloist in a brilliant concert with the local symphony orchestra directed by M. Berthelot. Heard in Hans Sachs' arias, from Die Meistersinger, and three airs from Boris Godounoff, all with chorus and orchestra, Mr. Liven impressed with the full, expressive quality of his voice and the finish of his interpretations. I. S.

Prize Winner Performs

GENEVA.—Outstanding success was scored by Roger Aubert, playing the Grieg piano concerto with the Orchestre Romand (Ansermet conducting) in the Young Swiss Virtuoso series. Aubert was graduated from the Geneva Conservatory in 1933, receiving not only the Virtuosity Prize, but the seldom-accorded honor "with distinction." Subsequently he took the Premier Prix in piano at the Paris Conservatoire. His Grieg concerto had equilibrium, clarity, solid technic and rhythmic resilience. G. P.

(Continued on page 53)



(Cartoon by Bo Brown)

"Doc, your tiara is just what my wife's been wanting for the opera!"

FROM OUR READERS

Miss Hope Spikes a Rumor

To the Editor of the Musical Courier:

I have been queried several times within the past few days regarding my plans after my marriage on March 17, as there have been persistent rumors circulated that I am planning a curtailment of my activities in publicity and also that I am seriously contemplating liquidation of my organization and interests in this field.

For your information, and for publication if you see fit, I wish to deny vigorously that any such moves are contemplated. After my return from a short wedding trip I plan to resume active personal direction of Constance Hope Associates.

I would appreciate it if you would publish the essential details of this communication, as the unfounded rumors I have cited may prove very harmful to my clients and myself and public mention of my plans will spike these reports permanently.

CONSTANCE HOPE,
Constance Hope Associates, Inc.

Brief

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MUSICALES

**Martinelli and D'Arville in
Criterion Musicale**

His recent indisposition forgotten, Giovanni Martinelli, Metropolitan Opera tenor, appeared in fine fettle when he divided the program for the Criterion Musicale at the Hotel Plaza, New York, on March 4, with Colette d'Arville. His formal schedule comprised arias from Paggiacci and two from La Tosca as well as many songs, some in English (for which he used a text) and others in Italian. His accustomed fervent style was again evidenced and the voice was in excellent condition. Miss D'Arville sang Fauré and Poulenc works and a miscellaneous group. Both artists united in the duet from Il Trovatore. The soprano's style in her French numbers was laudable. Giuseppe Bamboschek provided competent accompaniments.
H. A. S.

**Ruth Bradley and Vera Neely at
Barbizon-Plaza**

Ruth Bradley, virtuoso pianist, and Vera Neely, richly-voiced contralto, were the soloists at the Barbizon-Plaza on March 1 in a benefit program for Tau Alpha chapter of Mu Phi Epsilon. Miss Neely, assisted by Louise Haydon, pianist, sang arias from Ottone (Handel) and Le Prophète (Meyerbeer) as well as Bach, Bishop, Schubert, Strauss and Brahms Lieder and an English group. The voice is colorful if not always easily projected.

Miss Bradley's pianism is of the energetic type although not alien to occasional poetic interpretation. Her facile and fluent technic was demonstrated in two fantasias of Bach and Mozart, Debussy's Engulfed Cathedral, and Two Contrasts of Casella. She was also scheduled for several additional modern works.
H. A. S.

**Viola Philo and Henry Schroeder
at The Hereford**

Viola Philo, soprano, had Henry A. Schroeder, baritone, assisting for her final recital in her series at The Hereford, New York, on February 27. Arias from Paggiacci and The Marriage of Figaro, were sung with tonal beauty by Miss Philo and she joined with Mr. Schroeder in duets from Porgy and Bess and The Magic Flute. Seymour Philo was commentator, while Emanuel Lackow was a competent accompanist.
V. H.

**New York Civic Orchestra Premiers
Gutman Symphony**

The New York Civic Orchestra, under the leadership of Joseph Littau, presented a program at the Federal Music Theatre, New York, which held a rather dull arrangement of the Bach choral variations from the cantata Wachet auf, ruft uns die Stimme, by Bantock; an uneven presentation of the Ernest Bloch concerto grosso; and the premiere of Arthur Gutman's second symphony in D minor.

Mr. Gutman's opus, in four uninterrupted movements, contains American "blues" themes, touches of Sibelius and Tchaikowsky. Expertly orchestrated it holds interest, strangely enough, by its curious disjunct qualities and shows the skill of the composer in building varied development passages. Climax of the work as a whole is lacking as are fluid thematic passages of extended length. Mr. Littau and the orchestra played the symphony well and the audience received it warmly.

Arthur Filippi was the assisting soloist singing the Die Meistersinger Prize Song admirably and the Il mio Tesoro aria from Don Giovanni with uncertain tone.
H. J.

Verdi Club Musicale

Alton Jones, pianist, offered a Bortkiewicz study with impetuosity and Godard's En Route as a *tour de force* at the musicale of the Verdi Club (Florence Foster Jenkins, president). An encore was demanded. Belle Vreta displayed full dramatic soprano tones in arias from Andrea Chenier, La Bohème and Madam Butterfly. Jan Lindermann, personable baritone, disclosed a manly style in Lieder of Strauss and Schumann and songs of MacDowell, Allen and Robinson. Evelyn Austin and Harry E. Corey were dependable accompanists.
F. W. R.

I SEE THAT

Emma Redell, soprano, sang the role of Elsa in Lohengrin on February 10 with the Civic Opera Company at the Philadelphia Academy of Music. She appeared at the regular Friday concerts on March 4 at the Peabody Conservatory of Music, Baltimore, Md.

Gertrude Borzi, soprano, has appeared in New York, Philadelphia and Washington, D. C., this season and gave a recital in the City Library, Purcellville, Va.

Harold Fix, organist, pianist and teacher, gave the recital on a recent date for the Western New York Chapter of the American Guild of Organists, in Central Presbyterian Church, Buffalo, N. Y.

Lonny Epstein, pianist, played the Bach French Suite in E, Brahms' F minor sonata (op. 2) and works of Schumann and Liszt in the recital hall of the Institute of Musical Art, New York.

Harold Berkley and Marion Kahn Berkley gave a recital of violin and piano sonatas at the Institute of Musical Art, New York, recently, offering works by Mozart, Fauré and Bloch.

Fritz Mahler conducts the Philadelphia Civic Orchestra in a Beethoven-Wagner program at the University of Pennsylvania on March 27.

Theodore Cella, harpist of the New York Philharmonic Orchestra, appeared as soloist in Ravel's Introduction et Allegro for harp and orchestra at Carnegie Hall.

The Wolk Mandolin Quartet gave a recital at Steinway Hall, New York, recently, with Eugene Plotnikoff conducting.

Thelma Spear (Mrs. Ludwig Lewi-sohn), soprano, recently presented a program of songs by Edvard Moritz over WQXR and at Cedar Manor, L. I. She also sang them in Carnegie Hall and in New Rochelle. The composer has set her poem Waiting, the seventh of her verses to be made into a song.

Under the auspices of the American Guild of Organists, Ernest Mitchell, on a recent date, played works of Bach, Erb, Widor, Jepson, Tournemire, Baumgarten and Durufé at Grace Church, New York.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

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| <p>Tuesday, March 15
Raymonde Delaunais, soprano, Carlos Salzedo, harpist, Town Hall (A)
New York Women's Orchestra, Carnegie Hall (E)
Curtis String Quartet, Town Hall (E)</p> <p>Wednesday, March 16
Artur Rubinstein, pianist, Carnegie Hall (E)
Johan Franco, concert, Town Hall (A)
Rose Kunst, songs, Town Hall (E)</p> <p>Thursday, March 17
Philharmonic-Symphony Society, Carnegie Hall (E)</p> <p>Friday, March 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Sidney Schachter, pianist, Steinway Hall (E)</p> <p>Saturday, March 19
Kurt Appelbaum, pianist, Town Hall (A)
Jan Kiepara, tenor, Carnegie Hall (E)
Bach Circle concert, Town Hall (E)</p> <p>Sunday, March 20
Pauline Ruyinska, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Efrem Zimbalist, violinist, and Budapest Quartet), Town Hall 5:30</p> <p>Monday, March 21
Jean Chown, contralto, Town Hall (A)
Agatha Lewis, soprano, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)</p> <p>Tuesday, March 22
Noemi Bittencourt, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)</p> <p>Wednesday, March 23
Albert Montrose, violinist, Town Hall (A)
Louis Kaufman, violinist, Town Hall (E)
Schola Cantorum, Carnegie Hall (E)</p> <p>Thursday, March 24
Philharmonic-Symphony Society, Carnegie Hall (E)</p> <p>Friday, March 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Ferde Grofé Orchestra, Carnegie Hall (E)
Winifred Christie, pianist, Town Hall (E)
New York Oratorio Society, Julliard Auditorium (E)</p> <p>Saturday, March 26
National Orchestral Association, Carnegie Hall (A)
Katherine Bacon, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Yale Glee Club, Town Hall (E)</p> <p>Sunday, March 27
Helen Frederick, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (E)</p> <p>Monday, March 28
Edward Bredshah, pianist, Town Hall (A)
Ariana Bronstein, violinist, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)</p> <p>Tuesday, March 29
Ann Jamison, soprano, Town Hall (E)
Augustana College Choir, Carnegie Hall (E)</p> | <p>Wednesday, March 30
Marian Anderson, contralto, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)</p> <p>Thursday, March 31
Boston Symphony Orchestra, Carnegie Hall (E)
Betty Paret, harpist, Steinway Hall (E)</p> <p>Friday, April 1
Philharmonic-Symphony Society, Carnegie Hall (A)
Kneisel, Alden, Turner, violin, cello, piano program, Town Hall (E)</p> <p>Saturday, April 2
Boston Symphony Orchestra, Carnegie Hall (A)
Dorothy Gordon, songs, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Arthur de Filippi, tenor, Steinway Hall (E)
Helvetia Maennerchor, Town Hall (E)</p> <p>Sunday, April 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Berthe Wolff, mezzo-soprano, Steinway Hall (A)
Elizabeth Slattery, soprano, Town Hall (A)</p> <p>Monday, April 4
Trudi Schoop Ballet, Carnegie Hall (E)</p> <p>Tuesday, April 5
Romulo Ribero, violinist, Steinway Hall (E)
Rachelle Shubow, pianist, Town Hall (E)</p> <p>Wednesday, April 6
Maria Maximovitch, soprano, Town Hall (E)
Hadley Foundation Concert, Carnegie Hall (E)</p> <p>Thursday, April 7
Philharmonic-Symphony Society, Carnegie Hall (E)</p> <p>Friday, April 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Makolm and Golden, two-pianists, Town Hall (E)</p> <p>Saturday, April 9
Josef Hofmann, pianist, Carnegie Hall (A)
Hilda K. Kosta, contralto, Town Hall (E)</p> <p>Sunday, April 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Josef Hofmann, pianist, Carnegie Hall (E)
Aube Tzerko, pianist, Town Hall (E)</p> <p>Monday, April 11
Beethoven Association, Town Hall (E)</p> <p>Tuesday, April 12
Philadelphia Orchestra, Carnegie Hall (E)
Marie Nabatoff, coloratura soprano, Town Hall (E)</p> <p>Wednesday, April 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)
Society of Professional Musicians, Town Hall (E)</p> <p>Thursday, April 14
Philharmonic-Symphony Society, Carnegie Hall (E)</p> |
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Edward and Karl Margetson were presented in piano and organ recital on a recent date in St. Martin's Church, New York, by the Rev. Dr. John M. Johnson. Their program, marking the tenth anniversary of the church, comprised works of Edwin Grasse, Demarest, Groton, True, Franck, Bailey and Saint-Saëns.

Albert von Doenhoff has been elected secretary and director of the Walter W. Naumburg Musical Foundation.

Aida Doninelli, former Metropolitan Opera soprano, Marilyn Doty, violinist, Irene Hampton, pianist, the Hortense Yale Ensemble and Leopoldo Gutierrez, baritone, participated in the February 6 Twilight Musicale, New York, under the Campbell management.

Jascha Fastofsky, violinist, and Abraham Goetz offered a sonata recital at

the Academy of Music, Brooklyn, N. Y., March 10.

Edvard Moritz has made a musical setting of Waiting, from First Fruits, a volume of poetry by Thelma Spear, soprano. This is the seventh lyric of Miss Spear's to be interpreted by music.

Sonia Sharnova, Chicago Opera contralto, offered a recital in Miami, Fla., for the Mana Zucca Club.

Maxine Stellman, Metropolitan Opera soprano, and Lucie Stern, pianist, were heard at the recent meeting in Essex House, New York, of Musical Adventures (Mrs. H. V. Milligan, chairman of program). Franklin Dunham, of NBC, and John Warwick, of the Metropolitan Auditions of the Air, spoke.

(Continued on page 47)



IGNACE HILSBERG, left, greeted JOSEF HOFMANN when the latter arrived in Hollywood during his visit to the Pacific Coast.



HONORING OSSIP GABRILOWITSCH. Cleveland Orchestra members, headed by Artur Rodzinski, conductor, and C. J. Vosburgh, manager, pay tribute to the deceased musician at his grave in Woodlawn Cemetery, Elmira, N. Y. The memorial was erected by Mrs. Gabrilowitsch, daughter of Mark Twain, to both the author and late pianist-conductor.



ANN JAMISON, radio soprano, gives a Town Hall, New York, concert on March 29. For three years she has been featured on the Hollywood Hotel program in a CBS coast to coast broadcast as well as appearing on numerous other programs.



ETHEL BARTLETT and RAE ROBERTSON pack their belongings before sailing on the SS. Hansa for England and more concerts.



(Right) RUDA FIRKUSNY, Czech pianist, gave his New York recital at Town Hall on January 13. On January 10 he was heard in Washington, D. C.; 19, Lowell, Mass.; 26, Springfield, Mass.; February 10, St. Paul, Minn., and 13, Chicago, Ill. On February 27 he offered what was probably the first performance in America with the Kansas City Symphony Orchestra (Karl Krueger, conductor) of the Dvorak piano concerto. Mr. Firkusny returns to Europe this month. (Photo by Langhans.)



BETTY PARET gives her New York harp recital at Steinway Hall on March 31, assisted by the American Woman's String Quartet. The program includes Handel's concerto in B flat, with original cadenza by Marcel Grandjany, Miss Paret's own arrangements for the harp of some old English music, as well as by request her group of short pieces called Jungle Scenes.

FRITZ REINER signs contract as musical director of the Pittsburgh (Pa.) Symphony Orchestra for the coming season, while Edward Specter, manager of the ensemble, looks on. (Photo by Cosmo-Sileo Co.)



(Right) ENZO PASCARELLA, violinist, sailed recently with his bride, the former Mrs. R. De Lacaire Foster, for Naples where they will make their home indefinitely. Mr. Pascarella, who is director of the Pascarella Trio, was formerly concertmaster of the San Diego Symphony Orchestra and the Richmond (Va.) Orchestra. (Photo by Victor Gabriel.)





PHILADELPHIA GRAND OPERA COMPANY artists recently offered a program for the Wednesday Club of Harrisburg, Pa. Taking part were, left to right: Vernon Hammond, pianist; Edgar Milton Cooke, artistic director of the company; Mrs. Helen Hartman, contralto, and Frederick Robinson, bass-baritone.



ALMA CLAYBURGH, JR., from a portrait by Artur Halmi. The picture was exhibited at a reception given by Mme. Alma Clayburgh in honor of her daughter and the latter's fiance, James Hooper Grew, on March 13. Their marriage takes place at St. Bartholomew's Church, New York, on June 14.



THE NATIONAL SYMPHONY ORCHESTRA IN REHEARSAL.

Above, left, Dr. Hans Kindler directing the Washington, D. C., orchestra. Above, right, Howard Mitchell, cello principal, shows the way for that choir. Below, right, Concertmaster Frederick Dvonch leads the first

violin section. Plans are under way for the raising of a sustaining fund of \$103,000 to meet requirements of the 1938-39 season. Next winter the orchestra contemplates another tour of Canadian centres as well as visits to United States cities under Dr. Kindler's baton. (Photos by Pictorial Feature Service.)



MARJORIE LAWRENCE, whose equestrienne feats are known to Metropolitan Opera-goers, does her practising in New York's Central Park with her brother Cyril as her companion. (Wide World Photos, Inc.)



(Left) **JOSEPH SZIGETI** rehearses with chamber orchestra for his New York recital at Carnegie Hall on February 23. (Photo by Wide World Studio.)



Dresden Hears Massenet's Manon After Thirty-Two Years' Lapse

New Orchestral Scores Premiered—Winifred Wagner Hears Music of Relatives—Toti dal Monte's Vocalism Pleases

DRESDEN.—At the State Opera there was a superb performance of Massenet's *Manon*—the first time since 1906. Marie Cebotari sang the title part, and at the eleventh hour Koloman Pataky, from the Vienna Opera, substituted for Tino Patiera as the Chevalier. The two won ardent applause. Other singers were Sven Nilson (des Grieux), Ludwig Ermold (Lescaut), Rudolf Schmalmaner, Heinrich Tessenr, Robert Büssel and Mmes. Goltz, Wolff and Bellmann. Willy Czernik conducted; Max Hofmüller was stage manager; and Karl Pembaur did splendidly with the chorus.

MAGIC FLUTE DELIGHTS

Mozart's Magic Flute employed Ivar Andresen (Sarastro), Ilse Bräunling, guest artist (Queen of the Night), Rudolf Dietrich (Pamino), Elsa Wieber (Pamina), Arno Schellenberg and Elfrieda Trötschel (the Papagenos). Willy Czernik led. Aida was brilliantly staged, with Karl Böhm conducting, and an excellent cast, comprising Max Lorenz (Rhadames), Ivar Andresen (Ramphis), Margarete Teschemacher (Aida), Inger Karen (Amneris), Kurt Böhme (King) and Mathieu Ahlertmeyer (Amonastro).

Iphigenie auf Tauris was presented on the one hundred and fiftieth anniversary of Gluck's death, and Böhm's skillful direction made the hearing memorable. Max Hofmüller was stage director, and Valerie Kratina, choreographer. Marta Fuchs' *Iphigenie* showed histrionic ability and dramatic voice. Mathieu Ahlertmeyer was moving as Oreste.

ORCHESTRAL FARE

The concerts of the State Orchestra (at the Opera), under Karl Böhm, have introduced many new works, among them overture to the comic opera *Der Vorwand* by Joseph Lederer (member of the orchestra), and symphonic variations by Henk Badings. An ideal reading of Brahms' second symphony, and Viotti's violin concerto in A minor, brilliantly played by Wolfgang Schneiderhan, made up one program. The second concert introduced symphony (No. 4) by Franz Schmidt, directed by the composer. Kurt Striegler conducted the remainder of the program—Carnival Overture by Dvorak and piano concerto in F minor by Chopin, well read by Alfred Cortot.

A special concert consisted of works by Siegfried Wagner, Richard Wagner and Franz Liszt. Willibald Roth, violinist, and Margarete Teschemacher, soprano, were soloists. Frau Winifred Wagner was present.

The Philharmonic Orchestra, under Paul van Kempen, continues to feature premieres. The latest, suite in C, by Robert Ouboussier, was followed by Beethoven's E flat piano concerto, impressively played by Edwin Fischer. Hans Knappertsbusch scored rousingly in the *Masters of the Baton* series with a Beethoven program. Emmi Leisner, contralto, was a recent soloist in songs by Reger and Richard Strauss. Anton Bruckner's fourth symphony was played in its original form.

CHAMBER MUSIC

The Roman Chamber Orchestra, of forty musicians from the Royal Opera in Rome, with Ornella Santaliquido, pianist, scored in a varied program. The Italian Trio (Casella, pianist; Poltronieri, violinist; Bonucci, cellist) gave a memorable program of Haydn, Beethoven, Sammartini and Casella. Wilhelm Stroos, violin-

ist, and Claudio Arrau, pianist, were heard in Bach, Beethoven and Brahms sonatas. Perfect accord and technic distinguished the Bach, Beethoven and Rachmaninoff sonata seance by Gaspar Cassado, cellist, and Friedrich Wührer, pianist.

Three violinists scored—Vasa Prihoda's admirers marvelled anew at his astonishing technic; Emil von Telmanyi won favor in a taxing program in which he displayed technical address; and Juan Manen made a deep impression with Mozart, Lalo and compositions of his own.

Mason's Lincoln Symphony Done By Buffalo Ensemble under Autori

Salmund and Szigeti in Joint Program—Robert Casadesus Makes Chromatic Club Appearance—Resident Artists Prominent in Month's Music

BUFFALO, N. Y.—Buffalo was proud of its orchestra and conductor, Franco Autori, in a recent all-Wagner program, Mr. Autori proving himself an unusually qualified Wagnerite. One of the largest audiences of the season accorded conductor and men an ovation. The second concert in February brought a performance of Daniel Gregory Mason's *Lincoln Symphony*, the composer being present, and the appearance as soloist of a gifted former Buffalo resident (now of Philadelphia), Eudice Shapiro, who played the Sibelius concerto for violin and orchestra. Both were warmly applauded.

SALMOND, SZIGETI AND CASADESUS

One of the most artistic and musically enjoyable concerts of the Berry series was given by Felix Salmund, cellist, and Joseph Szigeti, violinist. Both artists gave of their best, and were most enthusiastically received; accompanists Angell and Petri were worthy associates.

The French pianist, Robert Casadesus, gave an unusual and highly enjoyable program for Chromatic Club members and friends, in Twentieth Century Club. Rameau, Beethoven, Chopin, De Sévèrac, Debussy, Ravel and Schumann numbers (with original readings) and encores comprised the interesting program. R. Leon Trick is chairman of the evening programs, which presented Julius Huehn, Metropolitan Opera baritone, earlier in the season.

LOCAL ARTISTS PRESENTED

At a Statler ballroom Saturday afternoon program for the Chromatic Club, an octet of women (all prominent soloists) under Mr. Trick's conductorship, presented in musicianly style two Brahms suites. Zoe Lynex furnished capable accompaniments. The singers were: Ragnhild Ihde, Isabelle Tardiff, Florence Ralston, Louise Sleep, Helen Jones, Violet Lamb, Dorothy Miller and Florence Reid. Two gifted pupils of Mr. Trick, Raymond Gorobetz and Efreim Rabinoff, played two groups of two-piano numbers, displaying excellent training.

The last in the series of C. Gordon Watkins' piano recitals was in the home of Mr. and Mrs. Chauncey J. Hamlin. The capacity audience expressed delight in the admirably played program of Liszt, Chopin, Prokofieff, Strauss-Godowsky and numerous encores.

The Cathedral Singers gave the first of the Saturday noon Lenten music services, with DeWitt C. Garretson, organist

and Walter Schaufuss-Bonini gave an interesting recital of Slavic music—Moussorgsky Scriabin and Chopin. Elly Ney made a memorable impression with Brahms, Mozart and Beethoven's *Appassionata Sonata*.

DAL MONTE IN RECITAL

A sensation for Dresden was the recital in the Exhibition Hall by Toti dal Monte and Luigi Montesanto, both from La Scala. The coloratura soprano dazzled her audience with technical brilliance in arias from Lucia, Mignon, Rigoletto and Barber of Seville. Sigrid Onegin, with Hermann Reuter at the piano, was greatly liked in a program of Lieder, ballads and arias.

The People's Theatre gave a delightful fairy play, *The Snow Queen*, produced by Max Jöhnig, with W. van Ender, conductor, and Georges Blanvalet, choreographer. **BLANCHE BARNEY JANSON.**

TOWN HALL REPEATER



MARIA MAXIMOVITCH, soprano, gives her second Town Hall, New York, recital of the season on April 6. On March 16 she appears with Johan Franco, Dutch composer, in a program of his works at Town Hall. (Photo by Herbert Mitchell.)

dience. Mme. Frijsch apparently was handicapped by a heavy cold, resulting in disappointing tonal quality.

W. T. R.

Cuban Pianist Echaniz Gives Havana Concerts

Plays Two Concertos — Rabinof in Return Appearances

HAVANA.—José Echaniz, Cuban pianist, appeared as guest soloist with the Philharmonic Orchestra. His magnificent playing of Shostakovich's concerto (heard for the first time here at this concert) was received enthusiastically. Echaniz also did Liszt's A major concerto, mastering it brilliantly. The orchestra furnished splendid accompaniments. Conductor Roldan began the program with Pavane pour une Infante Defunte by Maurice Ravel, as a tribute to the late composer. Other numbers were Roldan's transcription of Cantata No. 140 by J. S. Bach, and his own work, *El Misterio de Anaquille*.

The Symphony Orchestra of Havana at their second concert offered Glazounoff's second symphony; Mendelssohn's violin concerto with Georges Sinanian as soloist; Wuerst's *Träumerei* from op. 81, and Sibelius' *Finlandia*. The orchestra was under the baton of Gonzlo Roig.

Benno Rabinof, violinist, first heard here some years ago at the Pro Arte Musicale, was brought back recently by the same organization. His numbers were Beethoven's sonata in C minor; Wieniawski's concerto in F sharp minor, and works by Szymanowski, Albeniz-Heifetz, Kreisler, Novacek and Paganini. Rabinof had piano assistance from Berthe Rich.

By special arrangement between Pro Arte Musical Society and the Philharmonic Orchestra of Havana, Rabinof was also heard in Mendelssohn and Tschai-kowsky concertos. He contributed outstanding performances. The orchestra's noteworthy accompaniments and playing of two overtures, Berlioz's *Roman Carnival* and Tschai-kowsky's 1812, won warm response from the hearers, to whom Amadeo Roldan had to bow repeatedly. **HUBERTO DE BLANCK.**

and choirmaster of St. Paul's Episcopal Cathedral, and Frances Gerard, assisting organist. Edna Springborn, organist and choir director of Grace Lutheran Church, presented a special service with senior and junior choirs participating. Harold A. Fix, organist and choir director at Central Park Methodist Church, gave the program for Buffalo Chapter, American Guild of Organists, capably playing Bach, Wagner and Rimsky-Korsakoff.

Mrs. Robert F. Hufstader, soprano, is making a concert tour of France, Germany, Austria, Hungary and Italy.

Squire Haskin, organist and choirmaster of First Presbyterian Church, gave an organ recital at Princeton University. Amy Corey Pomeroy has been engaged to repeat her Buffalo performance of the Mozart D minor concerto with the Syracuse Orchestra, under André Polah. An unusually talented nine-year-old piano pupil of Otto Hager, Jeane Miller, gave a recital recently.

Ethel Stark Hickman, pianist, and Hazel Jones, contralto (with Eva Rautenberg, accompanist) were soloists at an East High School program of the Chromatic Club. **L. H. M.**

Boston Orchestra and Povla Frijsch Visit New Jersey Cities

TRENTON, N. J.—Serge Koussevitzky and the Boston Symphony Orchestra recently made their annual visit to New Brunswick. The concert, under the auspices of the Rutgers University department of music, was given in the University Gymnasium before a capacity audience.

The program was composed of three intensely interesting works: Mozart's symphony in D major (Koechel No. 504), the second suite of orchestral excerpts from *Daphnis et Chloe* and Sibelius' second symphony in D major.

The performance of the Ravel music provided the *tour de force* of the evening. Mr. Koussevitzky gave an extraordinary reading of this beautiful work. The Sibelius symphony, which ended the program, was perhaps as fine a performance as the Ravel number. The audience recalled Mr. Koussevitzky many times.

Povla Frijsch, soprano, gave an interesting recital of song interpretations in Princeton University's McCarter Theatre recently. Songs from many composers including Torelli, Schubert, Chabrier, Moussorgsky, Tschai-kowsky, Grieg and Arensky, were heard by a large au-

Restoration of Mozart's Don Giovanni Conquers Paris Afresh

Prague Conductor Directs New Staging—Milhaud's Baton Leads His Ballet in Premiere

(Continued from page 7)

noult (Vaucluse), Hérent, Balbon—gave the impression of being uncomfortable. The choruses can be passed over in silence.

When heard in concert, Esther held up a pleasing, vigorous, originally colored visage. On the stage, its vivacity had a manufactured, as opposed to a spontaneous, air; while its volubility, instead of pleasing with odd, contagious vivaciousness, was annoyingly choppy and jumpy. Though the story deals with human beings (the action takes place in the eighteenth century, and has to do with an intolerant young Cardinal who falls victim to the charms of a Jewess), it reminds one of grown up Punch and Judy, rather than feeling men and women. The score contains some fiercely beautiful and dynamically efficacious moments, contrasted with passages of exquisite delicacy and joyous lyricism.

SUITE PROVENCALE DELIGHTS

Musically (for the dancing was quite mediocre), the day was saved by Suite Provençale, the delicious music of which had previously been heard in concert. The score is brilliant in orchestration, extremely personal in aromatic flavor, and it sounds marvellously. Most of the themes came from Provençal folk-lore, if I am not mistaken, and simple, luminous music that it is, it discloses Milhaud's artistic nature better than any of his crafty, aggressive scores can perhaps ever hope to do. The costumes and decoration by André Marchand were ravishing, the lighting (as is usually the way in French theatres) was inefficient. The work has so many charming, sun-lit pages, a genuine divertissement, and being genuine, is a divertissement whose charm it were impossible to resist.

THE DON REDIVIVUS

Mozart's Don Giovanni, in Adolphe Boschot's French version, is again at the Opéra, conducted in a series of special representations by Fritz Zweig of Prague. The work gained enthusiastic success under Zweig's animated and communicative leadership. The stage ensembles were for the most part good. The cast engaged André Pernet (Don Juan), Germaine Lubin (Donna Anna), Hoerner (Donna Elvira), Delmas (Zerlina), Cabanal (Leporello), Rambaud (Don Ottavio), Medus (Commandant), Morot (Masetto). Whatever the quality of individual performance, the restoration of the opera disclosed again that time has not paled the beauty and classical purity of Mozart's wonderful music.

NOVELTY REIGNS

Under the baton of Charles Munch, the Philharmonic Society Orchestra gave acceptable though unkindling readings of Schubert's fifth and Brahms' Haydn Variations. In three premieres, impressions gathered were somewhat as follows: The chief object of Légende for saxophone, by Florent Schmitt, seems to be frank exhibition of the technical and sentimental resources of this popular instrument. Marcel Mule blew the message with singular ease and charm. If Schmitt's opus broadened the horizon of the saxophone, Martini's new concerto seemed to compress and restrict those of the cello. Except for the *andante*, in which the composer got the instrument to singing as it ought to, the concerto neither enhanced cello technic nor made a revelatory contribution to its literature.

Pierre Fournier is an outstanding player, but however expertly and flawlessly he functioned, the piece did not acquire convincing character. Pantins, a ballet suite by Tibor Harsanyi, is full of enchanting rhythmic devices and ear-flattering instrumentation. If when mounted, it will make as good a ballet as it here did a concert piece, all will be well.

MILHAUD CONDUCTS

After leading his Suite Provençale through a spirited reading, Darius Milhaud conducted also the first audition of his L'Oiseau, danced by Princess Leila Bederkhan. In this there was a great deal of springing and rustling around and rattling of some gold feathers attached to the lady's costume. If the dancer did not suggest much of a bird, neither did the music. La Reine Nefretti, by Castelnuovo-Tedesco, also a first performance, displayed a marvellous costume, the music was boring, and Bederkhan was as queenly as a princess should be. Her final number, rather wanton in purport, was Danse Druse by Naggiar. Enlivened by the jingling of bells, concealed somewhere in the dancer's clothing, and vivified by "neat" movements and provocative glances, this number had to be repeated.

SOLOISTS AND ENSEMBLISTS

Shura Cherkassky (Salle Gaveau) displayed the superiority of his mechanism in an exacting list of compositions. Nadia Boulanger and Clifford Curzon played two-piano works of Mozart, Debussy, Schumann and Schubert, in a way that diverted attention from the technical aspect of music and centered it on the spiritual.

Chamber music has been well served of late. The Lener Quartet gave two Mozart concerts that will long be remembered. The Belgian Court Trio were the essence of musical refinement in Rameau (Concert à Trois), Loeliet (B minor sonata), quintet (Charade), Trois Pièces en Trio (Poot) and trio (Ravel). The outstanding feature of the concert of Louis Bailly (viola) and Genia Robinor (piano) was the playing of the latter, her musical, sensitive style being a sharp contrast to the matter-of-fact, pedagogical delivery of her partner. Whereas Mr. Bailly seemed to perform with the unconcern of a teacher illustrating to his pupils, Miss Robinor was apparently intent upon finding in the music that which, without ostentation on her part, would charm and delight her listeners.

FRANCIS CASADESUS' BRETON SUITE

The most communicative premiere the past days was Bretagne, suite for orchestra (Lamoureux, Bigot conducting) by Francis Casadesus. The suite comprises *Prelude* (Les Feux de la St.-Jean), *Pastorale* (Pâques Fleuris) and *Finale* (Fête et Procession de Notre-Dame de la Clarté). Seizing in its capturing of the "poetic soul" of Brittany, the work is delightfully atmospheric, and its basic folk-tunes provide the wherewithal for evocative dances, amorous melodies, and typical religious processions.

ORCHESTRAL SOLOISTS

At Saturday's Lamoureux concert, under Bigot, Clara Haskil gave a sensitive reading of Ballade, by Fauré. At Sunday's, Eddi Kilenyi impressed with his carefully planned and romantically

conceived reading of the ingratiating, though rarely played, Schubert-Liszt Grande Fantaisie in C. The presentation was rich in mood contrasts and brought the pianist an ovation.

Two violin soloists, products of Jules Boucherit, have also had successful appearances: Alban Perring (Mozart concerto, Poulet Orchestra), and Denise Soriano (Mendelssohn E minor concerto, Nouvelle Association Symphonique).

SUB-EQUATORIAL



GEORGE HOYEN,

American conductor, returned this month to South America for guest appearances.

RÉTI PROGRAM

Works by Rudolf Réti were sponsored — to the delight of a numerous congregation — by La Revue Musicale. The performers Réti (piano), Mme. Guillemet (soprano), Jean Recular (cello) and Ecole-Normale Quartet, excellent in a list designed to disclose some of this composer's distinguishing characteristics.

OLD WORKS

Enchanting, though educational, was the last seance of The French Society of Musicology. The musical program comprised Sonata a due cembali, by Preideri (18th century); pieces for harpsichord, by Gaspard Le Roux (1660-1710); fourth sonata by Dupuits (17.-1760); and a two-harpsichord version of Apothèse de Lully, by Couperin (1668-1733). The applauded manipulators of the harpsichord were Mmes. Vanwering and Aubert.

ACTION MUSICALE

This organization presented a joint-recital of considerable merit. Jeanne Chantal, soprano, ended up by singing well. Maritza, American harpist, displayed finished artistry in her groups. Reine-Marie Flachot (about thirteen or fourteen) disclosed singular mastery of the cello, for which instrument she apparently has an exceptional gift. Accompaniments were by Mme. Maillard and André Lermite.

EDUCATOR SPEAKS

Raymond Thiberge, founder-director of the Pedagogical Institute, inaugurated his series of lecture-concerts with a seance at which he expounded his educational theories and, in substantiation of them, presented five of his piano

pupils, from eleven to fifteen years of age. The professor's ideas have heretofore been given to Musical Courier readers, and it suffices to say that everything Maitre Thiberge claimed seemed to find justification in the musical performance which followed.

LANDOWSKA PLAYS

Landowska and Gieseking would play on the same night. I foolishly thought to hear both of them. But once under the spell of Landowska's Couperin, Bach, and Rameau, how could I possibly leave? Such a gesture was not even to be contemplated, much less brought to fruition. If it were the first time I had ever heard Wanda Landowska, I might write in superlatives, but after the tenth or twentieth, I feel less communicative. I come away from a Landowska recital as one returns from a visit to a beloved and trusted friend, saying simply, "He (in this case, she) is still there!"

Birmingham Players in Johnson Work

Civic Orchestra Led by Whittington in Colorful Program—Jooss Ballet Presented — Piatigorsky Plays for Music Club Audience

BIRMINGHAM, ALA.—The fourth subscription concert of the Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor) was presented before a capacity audience in Phillips Auditorium, with Theo Karle, tenor, as featured soloist. Mr. Karle revealed a delightful voice, rich in texture and admirably controlled. With the orchestra he sang the aria Cielo e Mar from La Gioconda, and later a group that included Songs from Grusia, by Rachmaninoff, in which Otokar Cadek, concertmaster of the orchestra, played the obbligato, and numbers by Strauss, Massenet and Leoncavallo, with Lois Green Seals at the piano.

The concert began with the Mendelssohn Ruy Blas Overture followed by the orchestral suite, Imagery, by Horace Johnson, as the American number of this program. The Johnson composition won the hearty approval of the audience and was, in the opinion of many, the best of the American compositions offered so far by the Birmingham Orchestra. For the second half of the program the symphony by César Franck was played in fine manner.

JOOSS BALLETS

The Jooss Ballet was presented in a memorable performance with Mrs. J. W. Luke as local manager. Impressing with its rich fancy, colorful variety, and technical finish, this charming aggregation delighted a large audience with the Ballade, the Big City, A Ball in Old Vienna and the Green Table. The two-piano accompaniments by Fritz Cohen and F. Waldmann were excellently played.

PIATIGORSKY PLAYS FOR CLUB

The Birmingham Music Club presented Gregor Piatigorsky, cellist, before an enthusiastic audience that gave the artist many recalls.

The Birmingham Music Teachers Association presented the Birmingham-Southern Ensemble, Reta Lee Harrison, pianist, in a Sunday concert.

The Birmingham Music Club sponsored Nelson Eddy, baritone, before a large and enthusiastic audience in the Municipal Auditorium.

Hugh Thomas, artist pupil of Dorsey Whittington, appeared in recital at Tuscaloosa before the Young Musicians Group and a large audience. A. G.

NORWEGIAN PIANIST



EGIL FOSS,

Norwegian pianist, accompanist and coach, gave a program of piano music at the Christ M. E. Church, New York, February 11. Mr. Foss was accompanist for Daniel Morales for his recent recital in Steinway Hall and in Wurlitzer Hall, New York. Among the other artists Mr. Foss has accompanied in recital this season are the sopranos, Ruth Kingman, Ingeborg Pedersen and Evelyn Blank.

Cologne Maestro Leads His New Opera

Spanish Night Has Comic Libretto—Visit of Philharmonic Orchestra and Furtwängler Greeted

COLOGNE.—A recent event at the Opera was the premiere of Spanish Night, comic opera after Goldini, music by our young conductor, Eugen Bodart. The work pleased from every point of view and the cast—Erich Bormann, August Griebel, Henny Neumann-Knapp, Else Veith, Heinrich Bensing, the composer conducting—added greatly to an excellent performance.

Another event was Boris Godounoff impressively produced, and effectively sung and acted with Emil Treskow, Hubert Mertens, Johannes Schocke, Marie-theres Hendrichs, Käthe Russart, Henny Neumann, Fritz Zaun conducted.

Orchestral concerts were provided by Furtwängler and the Berlin Philharmonic Orchestra; the Cologne Concert Society (Eugen Pabst, conductor), M. Stein, piano soloist, principal items on the list being piano concerto by Kurt Thomas, and fourth symphony by Brahms; and the Cologne Chamber Orchestra under Eugen Pabst, with Carl Erb piano soloist.

Choral organizations have been prominent: the Cologne Bach Society under Michel Schneider, with Elisabeth Delseit, Engels, Theo Hannappel and Enka Schütte, soloists; the Cologne Manner-gesangverein under Eugen Pabst; the Flemish Students' Chorus of Löwen University led by Marcel de Paur; and a memorable performance of Handel's Messiah, with Amalie Merz-Tunner, Lore Fischer, Peter Anders, J. Manowards, soloists and Hans Bachem, organist.

Various recitals claimed attention. Viorica Ursuleac, soprano, with Clemens Kraus playing piano accompaniments, sang a list of Schubert, Marx, Wolf-Ferrari, de Falla and Richard Strauss, in

impressive style. The Rome Quartet registered well in works by Cambini, Schubert and Beethoven. Else Schmitz-Gohr, pianist, Lajos Szikra, violinist, and Herman Drews, pianist, also scored in individual seances. ADOLF SPIES.

Cape Town Orchestra Succeeds

CAPE TOWN, SOUTH AFRICA.—A new scheme for our symphony concerts has been introduced by William J. Pickerell, musical director and conductor. Throughout the year, the Thursday Night

Subscription Concerts will be devoted to works by one composer or school. The first of the series consisted of three nineteenth century romantics, Meyerbeer, Schumann and Tchaikowsky. Lilla Emdin, coloratura soprano, was the soloist, singing an aria from Meyerbeer's Star of the North—a first audition for South Africa. The *pièce de résistance* of the evening was Tchaikowsky's fifth symphony, always a favorite with Cape Town audiences, and on this occasion heartily applauded for its superb reading by Pickerell and his men. R. W.

Prepared for World Tour, Guila Bustabo Talks of Music and Role of Artist

Young Violinist Sees a Return to Nature in the Immediate Future of Composition—Thinks Player Should be "Mouthpiece for the Composer"

Preparing, literally, to play her way around the world, Guila Bustabo, youthful American violinist, revealed herself as a philosopher as well as a musician as she gave her "farewell" interview to a representative of the Musical Courier just prior to leaving the United States until next season.

"I believe the audience should see themselves and their activities reflected not only by the artist but also by the composers the artist is presenting," she declared. "The artist should be a mirror and his interpretations should reflect also the messages of the composers. As an interpreter, he should not intervene between the composer or audience nor should he permit the real image, the real message to be blocked out. In this, first of all, he should be sympathetic with the composer he is interpreting.

MUSIC'S UNIVERSAL APPEAL

"To me there is a universal appeal in music. I like to look upon music as possessing various colors, so that the whole scheme is really one of colors. For instance, sharps are one color, flats another while natural tones also possess a form of color.

"In music there are human and super-human elements and there is no room for artificiality. Although I feel particularly the soul of Brahms' music, I believe an artist should possess catholicity of taste and should not be prejudiced either toward one composer or one school of composition. And do not forget there is a vast difference between an artist and a performer.

Balokovic and Carpenter Embark on a "Good Will" Musical Tour of the Balkans

Croatian Violinist to Play American Composer's Concerto in Festival Programs Held in Leading Capitals Under Government Sponsorship

With the avowed aim of carrying the message of American friendship and making European listeners more aware of the cultural achievements of the United States, Zlatko Balokovic, Croatian violinist, and John Alden Carpenter, American composer, have begun a festive tour of the Balkan countries unique in recent musical annals. They are accompanied by Mrs. Balokovic (the former Joyce Borden, American soprano).

Just before departing, Mr. Balokovic, who had completed a tour of leading American cities, in which he played the new concerto of Mr. Carpenter with the principal orchestras, told a representative of the Musical Courier, of the provisions made for this exceptional musical "good will" expedition.

NATIONAL CELEBRATION PLANNED

"Twenty-five years ago, when I was still quite young," he said, "I was the first Slav musician to win the Austrian State

"I like to believe that music is moving in a great circle. This so-called modern phase is only temporary, a passing phase but it will naturally contribute something, perhaps just what at the moment we may not know. A real artist should be acquainted with all; this is necessary for artistic growth. But the genuine soul is found only in the classics.

"The trend now I believe is toward nature in music. It may be subtle but it is present, stemming from Debussy. The next step, it seems to me, is the spiritual phase, some of which—in fact a large part—has already been shown."

Miss Bustabo, born in Wisconsin "in the woods" as she explained, said that three names had been given her at baptism, Guila, Adelina and Teresina, but in the interest of program-making she decided to use only Guila.

WILL PLAY IN EUROPE AGAIN

She declared she was looking forward to her tour which includes both solo recitals and appearances with orchestras. In Germany she plans six concerts, then goes to Budapest and makes six appearances in Italy, "one in Rome at Easter-time." Lisbon, Copenhagen, and twenty-five concerts in Australia are also listed before she returns. Her recent American concerts were the first she has given in three and a half years here because, she said, she has offered so many concerts abroad.

"I like to think the composer is speaking through me," she added as a sort of philosophic conclusion to our conversation. H. A. S.

have strong love for melody, as all who have come into contact with their folk music can testify. They have a permanent opera and orchestra, and ballet and dramatic companies in Zagreb, and the opera house is one of the most imposing in any European city.

"On March 24, at the invitation of the government, I give an orchestral concert at Belgrade in the Opera House. Three days later Yugoslavia is sending us on a good will visit to Sofia, the Bulgarian capital, to appear there in two concerts with the Philharmonic Orchestra, in the presence of the King and Queen. Appearances in Ankara and Constantinople come next. On our return, I appear in Athens and in Bucharest, with the chief orchestras.

"A special event will be a week-long festival given by Dubrovnik, the beautiful Dalmatian seaside city. I am to be soloist in the Carpenter and other works, with the Zagreb Philharmonic Orchestra, and programs will be given by the operatic and dramatic companies from the same city. So many reservations have been made for this event from Poland, Austria and Czechoslovakia that not a single hotel room remains to be had in the town. Therefore, the tourist agency has arranged to accommodate visitors with staterooms on a trans-oceanic liner berthed there during the week.

PROMOTING ARTISTIC UNDERSTANDING

"I am happy that I have the opportunity to bring a closer artistic understanding between the United States and the Balkan countries, for they know too little of each other's achievements. My conception of the artist's mission is that he should use the relatively greater freedom he enjoys in being a sort of spokesman or link between his own national culture and the world at large. He must not limit his work merely to appearances on the platform.

"As for America, I feel that it has been misunderstood in some European quarters. Far from being concerned only with money-making, it is rapidly growing to be the haven for some of the most remarkable artistic and scientific work of the world. One has only to think of California, where I played with the Los Angeles Philharmonic Orchestra and in Santa Barbara. This ensemble and that of San Francisco are doing wonderful work. Ninety years ago California did not exist in its present form, and now its universities house some of the greatest exhibits in research."

Before returning to this country, Mr. Balokovic will play twenty recitals and thirteen orchestral engagements in Europe, including appearances with the Prague and Brussels Philharmonic Orchestras. On his coast-to-coast tour of the United States opening in November, he will again appear with leading symphonic organizations in the Carpenter concerto, "a work which," he says, "I consider outstanding for its wealth of ideas, imaginative quality and craftsmanship." R. M. K.

Mannes School Offers Recitals

Recitals were presented on four afternoons recently by students of the David Mannes Music School. First and second year students appeared at the first two concerts with the more advanced pupils taking over the last two programs.

Stefan Sopkin, violinist, was heard in recital at the David Mannes Music School on a recent date with Ignace Stravinsky at the piano. He played the sonata in E major and Chaconne by Bach, the concerto in A minor of Viextemps and works of Bloch, Debussy-Hartmann, Smetana, Paganini-Goossens, Ravel and Sarasate.

Providence Roster Holds Variety

Flagstad and Segovia in Recitals—Raya Garbousova with Boston Symphony Orchestra—Nadia Boulanger Lectures

PROVIDENCE, R. I.—Excellent concerts have crowded the Metropolitan Theatre— notably those by Kirsten Flagstad, Andres Segovia and the Boston Symphony Orchestra with Raya Garbousova, cellist, as soloist. Royal Dadmun, baritone, with Beatrice Warden at the piano, was sponsored by the Monday Morning Musical Club in a concert in Memorial Hall. The program was well selected and afforded opportunity for Mr. Dadmun to disclose his rich interpretive gifts. Particularly convincing were the Semnarian (Mousorgsky), Faithful Johnnie (arrangement by Beethoven) and a group of Negro Spirituals.

Emma Beldan, soprano, with Mabel Woolsey, accompanist, gave an enjoyable recital in the Plantations Club Auditorium. Miss Beldan was at her best in the rather austere arias of the eighteenth century. An interesting feature of the program which also contained French and German numbers was the song Cliff Walk (No. 1 Newport Scenes, Ilgenfritz), words by Elizabeth Nicholson White of

this city, and dedicated to Miss Beldan.

An all-Beethoven program was given in the popular series for young people by the Providence Symphony Orchestra. Martha Baird, pianist, commented informally on the works and played the last movement of the Concerto in A major.

Edouard Caffier conducted the orchestra and Charles Butterfield the band in a series of concerts in observance of the American Music Festival. Rhode Island composers represented on the program were S. Foster Damon, David Stackhouse, Hugh McCall, Fr. Rowlands, Elna Sherman and John Archer.

Mlle. Nadia Boulanger lectured in Alumnae Hall on French Vocal Music, Sixteenth Century and Modern. She was assisted by five compatriots, who gave expressive illustrations of the lecture charmingly given. B. N. D.

Lyuba Senderowna Under Annie Friedberg's Management

Lyuba Senderowna, American contralto, has been signed to a long-term contract by Annie Friedberg. She appeared last summer in Salome at the Stadium, New York, under Alexander Smallens' direction and recently in Lohengrin in Philadelphia with the Chicago Civic Opera Company.

Sevitzky and Schaefer Lead Concerts of Indianapolis Symphony Orchestra

Spalding and Sheridan are Soloists—Local Symphonic Choir Sings in Borodin Dances—Monte Carlo Ballet Russe Appears

INDIANAPOLIS, IND.—Ferdinand Schaefer, founder and conductor emeritus of the Indianapolis Symphony Orchestra, returned to the podium as guest conductor at the sixth pair of concerts on February 4-5. His introduction and scherzo for string orchestra was given its premiere at this time and proved to be good music well worth hearing. It won much applause. Brahms, Humperdinck and Liszt numbers by the orchestra provided an excellent opportunity for Mr. Schaefer to display his ability as an interpreter in which he reached a high standard as his readings were intelligent, lucid and persuasive. Frank Sheridan was soloist in the Liszt concerto in E flat major revealing a sonorous tone quality and a fine balance of nuances. Mr. Schaefer provided a sustained background of accompaniment which gave the work a freshness and poignant beauty.

TWO-PIANO LIST

Vronsky and Babin, Russian duo-pianists, appeared at the English Theatre on February 6, in a program of works by Brahms, Mozart, Borodin, Rachmaninoff, Debussy and Babin.

"POP" CONCERT

Every available inch of space was taken in the Murat and many were turned away at the third "Pop" concert on February 13. Orchestral works by Rossini, Tchaikowsky, Bizet and McCollin found the orchestra in splendid tone and auditors voted almost unanimously for a request program in the near future. Marjorie Call, harpist, was soloist in the Ravel introduction and allegro and displayed a brilliant technic and thorough mastery of her instrument. The Indianapolis Symphonic Choir made its second appearance of the season in Borodin's Polovetzian Dances and demonstrated the results of expert training. Fabien Sevitzky conducted with taste, skill, and his familiar scholarly clarity. His appearance roused a flare of plaudits as he handled both the orchestra and choir with obvious authority.

The Maennerchor made its second appearance of the season at the Athenaeum on February 14. Karl Reckzeh directed the chorus in numbers by Wengert, Richter, Pache, Wohlgenuth, Storch and Bizet. This chorus sings with good tone quality and reveals careful training. Elma Igelman, local soprano, made a profound impression in a Rossini aria, followed by a group of French songs and German Lieder.

MONTÉ CARLO BALLET

The Ballet Russe de Monte Carlo made its annual appearance at the Murat on February 16. Spectre de la Rose, The Hundred Kisses based on Anderson's fairy tale, Francesca da Rimini, music by Tchaikowsky, and The Gods Go A-Begging, music by Handel, were presented by this unique organization. The personnel are terpsichorean artists of the first order and the result was a brilliant and thoroughly enjoyable evening.

SPALDING WITH SEVITZKY FORCES

Fabien Sevitzky opened the seventh pair of Indianapolis Symphony Orchestra concerts at the Murat on February 18-19 with Handel's Water Music. The director again revealed his sincere and deep musicianship the work being done with an excellent clarity of the various choirs. Albert Spalding after an absence of many years made another appearance in this city as soloist in the Symphonie Espagnole (Lalo). His vigor and temperament kept in control by sound musical judgment brought one of the warmest receptions of any artist who has appeared with the organization this year. After the intermission the orchestra closed the program with America, an epic rhapsody by Ernest Bloch. Here is a work which has been seriously neglected since its first performance in 1928. An epic of the essentials in the history of this country, the composition reflects the spirit and idea of America as the composer felt it. Mr. Sevitzky and his ensemble were received with marked acclaim after an intellectual interpretation. H. C. G.

William Walton's Symphony Impresses Scottish Hearers

Georg Szell Demonstrates Eminence as Conductor—Barer, Flesch and Kreisler Win Solo Honors

EDINBURGH.—The Scottish Orchestra has given some remarkable performances under Georg Szell. William Walton's symphony took first place in interest, being a work of undeniable importance, and it was read inspiringly by the leader.

The best individual performance of the month was Tchaikowsky's fifth symphony, which aroused such enthusiasm that the audience would scarcely allow Szell to leave the platform.

Recent soloists were Simon Barer, who scored in Tchaikowsky's concerto in B flat minor; Carl Flesch, who gave us an intriguing novelty in a fantasy for violin and orchestra by Suk; and Nikolai Orloff, whose lovely tone transformed Schumann's piano concerto into a thing of transcendental beauty.

Kreisler returned in recital to Edinburgh and Glasgow. The chief items on his program were two movements from Bach's solo partita in B minor, and Franck's sonata, which he played splendidly with Charlton Keith. The list was completed by a well chosen group of shorter pieces.

ORCHESTRAL OFFERINGS

The visit of the Boyd Neel String Orchestra, consisting of eighteen virtuoso players, gave Scottish music lovers the privilege of hearing a concerto grosso by Handel, and a symphony by C. P. E. Bach. The orchestra also presented modern works, including Percy Grainger's Molly on the Shore.

Sir Donald Tovey opened the second part of the Reid Orchestral Concerts series with Léon Goossens, oboist, as soloist in two concertos, one by Bach, the other by Eugene Goossens. In response to prolonged applause, Mr. Goossens repeated the final movement of the Bach work. Two Beethoven symphonies, first and eighth, were also given.

A seance by the Edinburgh Chamber Music Players, featuring the septet in E flat by Beethoven, and the octet in F by Schubert, and a Lieder recital by Miss

G. Henschel, daughter of the late Sir George Henschel, were also memorable.

GIGLI FITTED

Recently Beniamino Gigli sang at Usher Hall, Edinburgh, and St. Andrew's Hall, Glasgow—his first appearances in Scotland, and he registered overwhelmingly with his voice of remarkable beauty, and his artistic control. An extremely enthusiastic audience applauded him to the echo. At the same concerts, Ania Dorfman played admirably a number of piano solos including Mendelssohn's sonata (No. 3, op. 106).

Leff Pouishnoff, the pianist, is always welcome when he elects to return to this country, and his Chopin program in Edinburgh again demonstrated his extensive technic and stylistic interpretations.

OTHER IMPORTANT CONCERTS

Other concerts worthy of mention were those of Pauline Hayden and Eileen Bingham, Lieder singers; Ronald Kinloch Anderson, pianist; the Prague String Quartet (under the auspices of the Edinburgh Music Club), in a program of Czech works; and several by the Scottish Orchestra under Georg Szell, with Schnabel and Anderson, pianists, as soloists; Paul Hindemith, violist and composer; and Mary Jarred and Walter Widdop, vocalists. The principal orchestral thrills came to us in Szell's readings of Berlioz's Harold in Italy (Hindemith, soloist), and Mahler's Das Lied von der Erde. Schnabel gave a remarkable reading of Brahms' concerto in D minor, and Anderson was equally successful in Mozart's concerto in D minor. In addition to his playing in the Berlioz work, Hindemith presented his new concerto for viola and orchestra, and received a tumultuous ovation. The vocal soloists sang the Mahler work with keen understanding, the entire opus creating a deep impression.

WILLIAM SAUNDERS.

PLANS EUROPEAN VISIT



RUTH POSSELET,

violinist, appeared with the National Symphony Orchestra, Washington, D. C., January 23, under Sir Ernest MacMillan, guest conductor. On February 7 she gave a recital at Weymouth, Mass., under Teachers' Association auspices. She soon embarks on her sixth European tour, playing in Holland, Scandinavia and France.

Mary Ramsay and Anders Timberg in Bermuda

HAMILTON, BERMUDA.—Mary Ramsay, Scottish pianist, and Anders Timberg, Swedish tenor, were enthusiastically greeted in their lecture-recital at the Hamilton Hotel here. The two artists subsequently appeared at Government House. At their initial program they were introduced by Archdeacon Marriot, president of the English Speaking Union. Mr. Timberg gave a short talk before his numbers, which included Swedish songs and Lieder, and revealed a voice of color, well produced. Miss Ramsay played Finnish solos with exquisite control of dynamics. G. J.

Haubiel Works Presented

Charles Haubiel offered a program of his own piano compositions for the Sorosis Club at the Waldorf-Astoria, New York, on February 7. He also was heard at the Waldorf on February 10 in a talk on The Composer and His Publisher for the National Opera Club. On February 16 the first performance of Mr. Haubiel's Miniatures for string orchestra was given by the Phil-Sym String Ensemble at Labor Temple, New York. On March 8, Joseph Bentonelli sang a program of songs for the Musicians' Club, featuring a group by Mr. Haubiel with the composer at the piano.

Leipscic Enjoys Premieres at Gewandhaus Concerts

Pfitzner and David Concertos Gain Favor—Wagner's Only Symphony Performed

LEIPSCIC.—A recent Gewandhaus concert brought the first local performance of Pfitzner's cello concerto. In this opus (composed in 1935) the composer does not write in the austere style of some of his former works, notably Palestrina, but in a newer, warmer idiom in which the solo instrument sings with Italianesque elegance to the orchestra's accompaniment. Professor Ludwig Hoelscher, soloist, also gave in the same program an excellent performance of the Schumann concerto. Together with these monumental works were grouped Beethoven's seventh symphony, and Fritz Reuter's Concerto Grosso for organ and strings. Though Reuter's work formally respects its Handel-like prototypes, its harmonic and unromantically intellectual tendencies are decidedly twentieth century. Günther Ramin was the organist.

FLUTE CONCERTO BY DAVID

Another Gewandhaus concert brought a new flute concerto by Johan Nepomuk David. The performance met with a highly appreciative and well-deserved reception, the audience insisting that the composer return several times to the podium. The concerto, an exceedingly difficult one, is in three movements. The first, contrapuntal in style; the second, a theme with variations treated symphonically; the third, a rondo in which the previous themes are combined in a whirl of intricate counterpoint. The flutist was Carl Bartuzat, to whom the work is dedicated. Other items on the program were Bruckner's first symphony and the five Wesendock songs of Wagner, sung by Tiana Lemnitz of the Berlin State Opera.

BACHAUS PLAYS BEETHOVEN

The highlight of the eleventh Gewandhaus concert, was Beethoven's Emperor Concerto, played by Bachaus. The pian-

ist's combination of faultless technic and mature musical intelligence made the reading memorable. The concert opened with Brahms' Tragic Overture, played as a tribute to the late Frau Amelie Nikisch, wife of the famous Gewandhaus conductor of former years. Other items were Haydn's B flat symphony (No. 35), a ballet suite arranged from music of Gluck, by Felix Mottl, and Beethoven's Egmont Overture.

YOUNG WAGNER'S SYMPHONY

As a foretaste of the impending Wagner Festival, the Gewandhaus audience at the last concert was treated to the second movement of a symphony that received its first performance in the Gewandhaus exactly one hundred and five years before, whither its youthful composer, nineteen-year-old Richard Wagner, had returned after fruitless attempts to have his work performed in Vienna and Prague. Lively and romantic, the fragment, while owing much to Beethoven, also foreshadows something of the skill which was later to develop into genius for orchestration. On the same program, August Eichorn, cellist, presented Haydn's D major concerto, Heinrich Teubig made the most of his part as soloist in a somewhat uninspired Concerto Grosso for trumpet and orchestra by Sigfrid Walther Müller, and Tchaikowsky's fourth symphony received a thrilling performance under Hermann Abendroth, who also conducted the preceding numbers with his customary skill and artistry.

The young Hungarian pianist Julian von Karolyi (in a program of Chopin and Schumann) showed a formidable technic for one of twenty-two years. He promises much, provided he can overcome the exuberance, or the nervousness, which caused him to play seventy-five per cent of his program at twice its normal speed. JACK BUCKLEY.

European Audiences Show "Open Mind" Toward Offerings of Artists from Abroad

Eleanor Berger, American Singer, Describes Reception Accorded Her in Various Countries Across Seas

American artists making European tours will find audiences friendly, agreeable and ready to appreciate their art, although in each country purely nationalistic lines may be evident.

This conclusion has been reached by Eleanor Berger, American soprano, who literally dared the lions' den by concentrating upon a Lieder schedule when appearing in Germanic countries.

Miss Berger, now engaged in a tour of her own country and Canada—which started the latter part of February, when she appeared in Bethlehem, Pa.—extolled the reception accorded her in her recent three-months' visit abroad.

NATIONAL LIKINGS

"Foreign audiences, or rather audiences in foreign lands," she told me, "are very friendly. Unlike audiences in this country, they are very emotional and exuberant and if they are moved by an artist's performances they are not afraid to reveal this. They are quick to recognize art and to demonstrate their appreciation."

"Judging by the reviews, they were amazed to find an American singer who could present a four-language program, for all the critics commented on this. It was also interesting to note how in Ger-

many a French program was admired.

"Although the difference in atmosphere is felt immediately when one leaves one country to enter another, the artist need have no fears. I believe artistic growth is greatly aided by visits to various countries and particularly so for our American singers.

"Beyond a doubt American movies have prepared the way for American singers, for they are known immediately if they have been introduced by way of the screen."

Miss Berger said she had many varied experiences during the course of her tour. She sang at The Hague, then over the radio in Amsterdam and gave a Munich recital. After appearing in Budapest, she was called back there and also appeared with the Karlsbad Symphony Orchestra in Pilsen.

Her Italian visit, she said, embraced concerts in Rome, Florence and Venice. At Florence she sang two new songs of Castelnuovo-Tedesco with the composer at the piano.

"I was sorry to miss Pierre Monteux, who had left for the United States," she said, "when I sang with the Paris Symphony Orchestra under Jean Morel. But I did have Castelnuovo-Tedesco accom-

panying for a Paris concert and was honored by presenting the premieres of two of his works, Romance de Abenamar and Romance de la Infanta de Francia."

H. A. S.

American Academy of Dramatic Arts Matinees

The sixth matinee performance by the senior class of Barry's Spring Dance, at the Belasco Theatre, New York, on February 1 gave opportunity for clever impersonations by Laura Church, Washington, D. C., as Alex Benson, and Gerald Witt, Lake City, Fla., as Sam Thatcher. Cooperating were Rita Collins, Betty Taylor, Elena Salvatore, Celesta Rolston, Hylah Coley, October Brown, William Layton, Paul Forrest, Douglas Wakefield, Hunter VanSicklen and Theodore Leavitt.

The February 4 matinee featured The Silver Cord, comedy by Howard. A large audience especially applauded June Thompson, Memphis, Tenn., as Mrs. Phelps, and Barbara Moore, Westport, Conn., as Hester. Sharing alike in one observer's appreciation were George Humphrey and Robert Hope. Completing the cast were Marjorie Sales and Isla Vaile.

February 11 brought Elena Salvatore, New York, and Edward Barry, Amsterdam, N. Y., to prominence in Vildrac's play, The Pilgrim, Janet Stratton and Beth Lyne, completing the cast of characters. Penny Wise (Jean F. Black) had a distinguished performance, each actor well suited to his role. Rita Collins, Lawrence, L. L., Jean Thompson, Staten Island, and Emory Heaton, Denver, Col., were especially fine. Others were Robert Hope, Sybil Keating, Lorraine Wing and Paton Price. F. W. R.

Sigma Alpha Iota Composers' Contest Brings Many Entries

Works of one hundred and twelve American women composers were entered in the National Composers' Award, sponsored by Sigma Alpha Iota, when the contest closed on January 1. There were four classes: larger choral works, sacred or secular, with orchestral accompaniment, for mixed or women's voices; a capella works, of three or four parts, for women's voices only; shorter works, in two, three or four parts, for women's voices only; and a Sigma Alpha Iota national song or hymn, open only to members. The final group was to remain open until March 1. Composers were listed from twenty states and the District of Columbia.

The judges in the competition, for which \$750 in prizes is to be awarded, are Dr. Howard Hanson, Dr. Earl V. Moore, Max Krone, Hugh Ross and Albert Stoessel. The winner will be announced at the national convention in Milwaukee in August.

The committee regional chairmen include Mrs. F. L. Swarthout, Detroit, Mich.; Mrs. Frederic Sterling, Indianapolis, Ind.; Mrs. John Carroll, Chicago; Mrs. George Maslen, Los Angeles; Mrs. H. S. Godfrey, Minneapolis; Mrs. E. B. Doran, Baton Rouge, La.; Mrs. P. Steese, Rochester, N. Y., and Mrs. T. G. Newbill, Kansas City, Mo. Marion E. Sauer, Springfield, Ill., is general chairman and Helen Bickel, Hillside, N. J., secretary.

Edwin Hughes Holds Classes for Dunning Association

Edwin Hughes is conducting, for the third consecutive season, a series of monthly repertoire and interpretation classes for the New York Dunning Piano Teachers' Association. The subject on March 10 was the Appassionata Sonata of Beethoven.

National Orchestra Visits Richmond

Two Concerts for Adults and a Children's Program Conducted by Kindler—Rose Bampton Is Soloist—Feuermann Recital a Feature

RICHMOND, VA.—The National Symphony Orchestra, under Dr. Hans Kindler, has furnished the major portion of Richmond's musical life during the current month. At its concert of February 9, Mendelssohn's Italian Symphony was featured, with accompanying works of Sibelius, Paul White, Wagner and Mozart. The last of the Children's Concerts also was given. Dr. Kindler's comments and illustrations have been both entertaining and instructive. This program brought out numerous shorter compositions.

BAMPTON ASSISTS

In its concert of March 4, the National Symphony Orchestra gave Mozart's A major symphony, an inspired reading. Other works of Mozart, Johann Strauss, with Enesco's Second Rumanian Rhapsody, presented an orchestral program in which this fine organization gave of its artistic best. Rose Bampton, soprano, sang songs of Debussy and Italian operatic composers with richness of tone and fine artistic perception.

FEUERMANN HAILED

Emanuel Feuermann, cellist, played at the Lyric Theatre on February 15, for the Musicians Club and its subscribers. Brahms' F major sonata opened the Feuermann program, followed by works of Locatelli, Stravinsky, Mozart, Chopin and Dvorak, the arrangements of the last three by the cellist himself. This is the first cello recital we have heard in a long time and Mr. Feuermann delighted his audience with his art and mastery. Wolfgang Rebner accompanied ably.

Alma Milstead, soprano, sang for the Woman's Club on March 2, offering a varied program with versatility of mood, and disclosing a voice of warmth, power and color resource. Marion Packard accompanied in complete accord with the singer. J. G. H.

AIDS YOUNG MUSICIANS



ARIANA BRONSTEIN

will give a New York recital at Carnegie Hall on March 28. This is the third in the series given in that hall under the auspices of the Society for the Advancement of Young Musicians, Inc. (Photo by Wide World Studio.)

Atlanta Musical Offerings Include Festival at University of Georgia

Stradivarius Quartet and Local Artists Participate—Resident Orchestra Begins Season—Jooss Ballet in Piquant Program

ATLANTA, GA.—The Stradivarius String Quartet, appearing here for the first time on February 1, was accorded an enthusiastic welcome by a sizeable audience at the Atlanta Woman's Club Auditorium. The chamber music organization was presented by the Rabun Gap Nacoochee Guild as a benefit for the mountain school for boys and girls by that name. Hugh Hodgson, Georgia pianist and director of the Fine Arts Department of the University of Georgia, was the soloist. The program was Haydn's quartet in D major (Opus 64, No. 5) and quartet in G major (Opus 18, No. 2) by Beethoven. Schumann's piano quintet, in which Mr. Hodgson collaborated with the personnel of the visiting string ensemble, proved to be the apex of the evening's offerings. Especially was this true in the *scherzo* of this work, where strings and piano combined complementary beauties of ensemble, tone color and vivacity. After playing the Beethoven score, the quartet was impromptu to play again. The *scherzo* from Ravel's quartet was offered.

UNIVERSITY OF GEORGIA FESTIVAL

The two-day music festival inaugurated at the University of Georgia on February 2 and 3, featured the Stradivarius Quartet; the string ensemble offering an entirely new program with the exception of the Schumann piano quintet, with Hugh Hodgson again as soloist. Arnold Schönberg's quartet in D minor (opus 7) was heard for the first time in Georgia on this occasion. The chamber music program was the

climax of a series of events which included a program on the opening evening offered by Minna Hecker, soprano, and Hugh Hodgson, pianist, with Irene Leftwich at the piano for Miss Hecker. On the following afternoon a miscellaneous program included Martha Emma Watson, soprano; Louis Griffith, baritone; Hilda Edwards, flutist; Sara Rossee, pianist; Michael McDowell, piano, and Robert Harrison, violin, and Lucile Kimble, accompanist. Visitors from Atlanta and many of Georgia's towns attended the festival.

JOOSS BALLETS APPEARS

The Jooss European Ballet, the fourth attraction to be presented by the All Star Concerts this season, was given at the Fox Theater on February 17, drawing a capacity audience. Combining technical perfection of the classical ballet with modern adaptations to contemporary life, the intensely dramatic expression of this dance group made their interpretations of *The Green Table*, a satire on diplomatic maneuverings; *The Big City*, a study in Jazz; the romanticism of *A Ball in Old Vienna* and the classicism of *Ballade* memorable. In color, design, and composition, the Jooss Ballet presented animated paintings, comparable with those of masters.

PHILHARMONIC ORCHESTRA OPENING

The Atlanta Philharmonic Orchestra presented its first program of the season at the Atlanta Theater on February 8, under the direction of Georg Fr. Lindner, with Mrs. Charles E. Dowman, pianist, as soloist. Mozart's symphony in G

minor, Mendelssohn's *Fingal's Cave*, and the *Coriolanus Overture* by Beethoven were climaxed by Schumann's *A minor concerto* for piano and orchestra with Mrs. Dowman playing the piano score. Both in ensemble and in pitch verity there were notable strides toward the perfection for which this sincere organization strives. Mrs. Dowman, whose authoritative performances on many previous occasions have been notable, exhibited more than her usual command of tempo and dynamic gradations. The musicianship and sincerity of Georg Lindner, who has conducted the orchestra for several seasons, bore grateful fruit at this performance.

RECITALS

Brenau College presented Franciszek Zachara, director of the piano department, as soloist in the premiere of his recently published concerto in E major for piano and orchestra on February 10 in the college auditorium. Doris Hancock, member of the music faculty played the piano arrangement of the orchestral score. The work and its performers were given a rousing ovation.

Isa Kremer, costume recitalist and folk-song singer, appeared in recital at the Atlanta Woman's Club Auditorium on February 6 in a program of Jewish folk songs. Ivan Basilovsky was the accompanist and assisting artist. M. S. W.

Remy De Varenne Sings in Manon

Remy De Varenne made an excellent impression when he sang the role of Des Grieux in the *Groupe International d'Opera* presentation of *Manon* (Paul Eisler conductor) in the Carnegie Chamber Hall on February 25. Other principals included Eva Leoni, Henry Blanchard and Joseph Posner. R. J.

Bucharest Hears Concert of Distinguished Pair

Enesco and Casals in Double Concerto—Otello Has Local Premiere—Piatigorsky Appears

BUCHAREST.—A memorable occasion of the season was when Georges Enesco and Pablo Casals joined in playing Brahms' double concerto, accompanied by the Philharmonic Orchestra. The pair gave the work an utterly attractive and convincing interpretation. The large audience manifested extreme pleasure. The same evening, Pablo Casals won fresh laurels for his elevated playing of Schumann's concerto.

A few days later Gregor Piatigorsky, delighted his crowded audience with cello art of eminence in a representative program.

Verdi's *Otello* had its local premiere at the Opera, under Massini's able conducting, and with Mme. Dora Massini and M. Apostolescu in the roles of Desdemona and Otello. The work had remarkable success.

ROMEO ALEXANDRESCU.

Krenek Guest in Program of His Works by League of Composers

Ernst Krenek was guest of the League of Composers at a musicale on February 27 in New York at which the opening scene from his opera *Jonny Spielt Auf* was presented by Dorothy Westra, soprano, and Lucien Rutman, tenor, with Carl Bamberger at the piano. Annette Simpson, soprano, sang *O Lacrimosa* and the Madrigal Singers (Lehman Engel, conductor) offered *Die Jahreszeiten*, a choral work, also by the guest, *capella*. Mr. Krenek concluded the program by playing his own variations for piano (op. 79).

BOSTON EVENING TRANSCRIPT, MONDAY, FEBRUARY 28, 1938 B

Critical Boston puts stamp of approval on

FRITZ FALL

"One of the most compelling guest conductors heard to date in Federal Music Projects orchestral concerts made his bow to Boston last evening leading the forces of the State Symphony Orchestra. This was Fritz Fall, of the Vienna Volksoper. It was most interesting to observe how Mr. Fall obtained new qualities from the orchestra temporarily his. They have always played with a wholesome solidity of tone; but to this primary excellence they were able to add—better, seemingly, under Mr. Fall's baton than that of other conductors that have led them—a deftness of execution, a keen sensibility of technic and mood, a sense of being 'on their toes' every moment. This gave particular pleasure in the delicate transparent measures of the Ravel. With more brilliance it was translated into the terms of Toch symphony and with still more abundance into Borodin's nationalistic and heroic mood."—Boston Globe.

Surprise from the WPA

Fritz Fall, Guest Conductor, and Wolfgang Rebner, Pianist, Present a New Toch Symphony

By MOSES SMITH

Ernst Toch was one of the leading composers of our day even before political vicissitudes, driving him from Central Europe, more or less forced him into English and American movie studios for a livelihood and thus made known to millions a name that mere thousands had previously recognized. It must therefore remain one of the mysteries of the current musical season how the local Federal Music Project obtained for the concert of the State Symphony Orchestra in Jordan Hall last night the first American performance of Toch's Symphony for piano and orchestra, when conductors of the major American orchestras have been known to fall over one another in frantic efforts to be first to produce new scores by far less eminent musicians.

There were other surprising and grateful aspects to this concert. The program was uncommonly attractive and engrossing, consisting of Ravel's "Tombeau de Couperin," the Toch Symphony, Borodin's Second Symphony and Beethoven's Third "Leonore" Overture. The conductor, a guest, was Fritz Fall, Viennese musician, who turned out to be a skilled routinier and able interpreter. And the pianist for the Toch Symphony, Wolfgang Rebner, previously known here only for a single appearance as accompanist with Emanuel Feuermann, played with exceptional virtuosity and understanding.

The pianist seemed rather to be inside the music all the time. The same thing was evidently true of Mr. Fall, who evoked a remarkably competent performance from musicians scarcely capable of it, if one were to judge from their playing in the past.

And through the whole concert the orchestral playing, while not impeccable, was on the whole so able and at times so brilliant that the most plausible explanation seemed to be hypnosis by the conductor. Last night's concert must have left little doubt in the minds of any of the small but discerning company of listeners that Mr. Fall ought to be seen in action here again, perhaps under even more glorified auspices.



"Mr. Fritz Fall, the guest-conductor from Vienna, is a musician of taste and authority. He offered an interesting program last night and carried it through to a successful conclusion."

—Boston Herald.

"Mr. Fall is plainly a conductor who knows his business, and under his guidance the orchestra was alert and responsive."

—Boston Post.

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English Amateurs Offer Opera Premiere

New Native Work Is Successful in Bolton Hearing

BOLTON, ENGLAND.—It is not often that a musical romance is given its premiere by an amateur society. This is what happened in the case of *Desert Wings*, by Joe Hill, libretto by Frank Tyldsley, produced by the Bolton Amateur Operatic Society at the Grand Theatre, Bolton. The tale concerns an English girl, Ann, married to Prince Karl of Alzecca (child of English and Arabian parents), who inherits his father's chieftainship of a country of wild Arabs. Prince Karl, who has no intention of reigning, is through the villainy of his cousin Sakob, poisoned by a snake, and dies. According to the law of the land, all Karl's property, including his wife, must be auctioned off. Here Peter, the hero of the action, succeeds in buying the girl against all comers, and after a few more difficulties, the happy pair reach their homeland. The story is said to be founded on fact.

The score of the comedy is tuneful and adequately adapted to a show of this kind. The production was in the capable hands of Charles Ross. Credit is due the society in a venture of this kind, as they cannot rely on the drawing powers of an established success, but must rush in where professionals would fear to tread.

The principals were Sallie Markland (Ann), Sheila Pallister (Malisha), Joyce Entwistle (Jane), Geoffrey Haughton (Karl), Stanley Oliver (Peter), Bryan West (Walter) and Norman Fiddes (Bishandass). NORMAN MOORCROFT

Josef Hofmann to Play in Europe

Josef Hofmann, having completed his vacation at Del Mar, Cal., reopened his tour as soloist on February 4 and 5 with the Los Angeles Philharmonic Symphony Orchestra (Otto Klemperer, conductor). He then was soloist three times in San Francisco and Berkeley with the San Francisco Symphony Orchestra (Pierre Monteux, conductor) before appearing with the Seattle (Wash.) Orchestra under Basil Cameron. Following his New York concerts on April 9 and 10 he goes to London on April 26 and then to various other European centres for recitals.

Bernard Heinze, Australian Conductor, Visits America

MELBOURNE, AUSTRALIA.—Professor Bernard Heinze, dean of the Music Conservatory of Melbourne University and eminent Australian symphonic conductor, is in America to investigate the proposal to create at Como Park, natural amphitheatre here, a "Hollywood Bowl" for open-air performances. Professor Heinze, adviser to the Aus-

tralian Broadcasting Commission, has been instrumental in introducing contemporary music here and making works of Russian composers known. He also prepared the way for Schneevogt to introduce Sibelius offerings and directed several himself. Professor Heinze has been invited by Bronislaw Huberman to conduct the Palestine Orchestra before returning to Australia. T. W.

Ethel Glenn Hier in Connecticut College Program

NEW LONDON, CONN.—Ethel Glenn Hier gave an interesting program at Connecticut College recently as part of the college Convocation Series. At her lecture-recital on MacDowell and the MacDowell Colony she played her suite, *A Day in the Peterborough Woods*, written while she was at the colony. The suite of short pieces was given effectively. Debussy *morceaux* were played in delicate fashion and with considerable charm. G. L.

Delta Omicron News

Tito Schipa, operatic tenor, was formally initiated as a national patron of Delta Omicron last month in Chicago by Beatie Covert, national president.

At a meeting of the national board in the Congress Hotel, Chicago, plans were made for the balance of the school year. All members of the board were present including Miss Covert, Mrs. A. B. Otis, of Gary, Ind., vice-president; Mrs. Leslie I. Steinach, of Danville, Ind., secretary; Ruth M. Ahrens, of Denver, Colo., treasurer; and Mrs. W. E. Meyer, of Cincinnati, O., musical advisor.

Marcel Dupré, French organist, was initiated as a national patron when he played in Bloomington, Ill., with Miss Covert officiating.

On Founders' Day, Delta Omicron unveiled a plaque commemorating the founding at Cincinnati Conservatory by Lorena Creamer, Mabel Dunn and Hazel Wilson of the sorority. Mrs. J. A. McClure, and Mrs. Neil Wright, chairman of the advisory council and past national president, spoke. Mrs. Meyer made the presentation which was accepted by Mrs. John Hoffman. Mr. Klusmeyer, business manager of the conservatory, assisted. Hilda Weseli, president of Eta Chapter, Cincinnati, Sidney Durst and Howard Hess of the Cincinnati College of Music also gave addresses.

Mrs. Harry Roy, former national president, and Mrs. J. C. Boone, Cincinnati pianist, have offered programs at music clubs in that city this season.

Helen McBride, of Zeta Chapter, has been named national chairman of junior choral groups of the National Federation of Music Clubs. She is director of the elementary chorus of Jefferson County, Kentucky, and appeared with it on the federation program at Indianapolis last spring.

New re-pressings of great singers of the past, including Plancon, Gerville-Beache, Renaud, Battistini, Gadski, Jadowker, etc. Also personally autographed editions by Leo Slesak, Riccardo, Martin, Charles Dalmores and others

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Need for Dramatic as Well as Song Instruction Vital for Vocalists

Emma Zador, Former Mezzo-Soprano of Berlin Opera, Tells of Teaching in Her Native New York

"Singers today need dramatic instruction as well as vocal instruction," declared Emma Zador as she talked with me about her work in the city where she was born but where she still feels "a bit strange."

"I have an accent," she explained at the outset, "yet I was born right here in New York City. You see, when I was a wee child, my parents took me to Germany and there I grew up, so my English is difficult although I am an American."

Mme. Zador reviewed for me briefly her ten years as a principal mezzo-soprano at the Berlin Opera. Pointing out that although she sang *Carmen*, *Trovatore* and the Wagnerian operas, all performances were given there in German, she went on record strongly as advocating opera in this country in English.

"English is not hard to sing," she insisted, "and think of the enjoyment more people would get if they heard opera in the language they understand. In Germany all operas must be sung in German; we should insist on the same plan here."

Mme. Zador also advocated a longer season for opera here, pointing out that abroad one of ten months is usual.

"Because of our American summer heat," she said, "that might be too long, but in a season longer than at present we could have more variety of works and give more composers an opportunity for a hearing."

CONCERNING DRAMATIC STUDIES

Referring to the need for dramatic study, Mme. Zador expressed her enthusiasm for her work at the Henry Street Settlement School in New York.

"I studied with Sigrid Onegin," she said, "and studied more than voice. In her I found a friend as well as a great artist. Students today need that acting and dramatic work, and I am having the opportunity of working out my theories as a result of my own experience."

Mme. Zador, who does not expect to return to Germany, where she sang under Leo Blech, Furtwängler, Bruno Walter and others at the Opera, declared the "most beautiful voices in the world today are right here in America."



(Photo by Josephine Rossi.)

EMMA ZADOR

She explained how rapidly young students will "pick up" dramatic work and pointed to performances given by her settlement class of Mozart's *Marriage of Figaro* over WNYC in New York.

"They felt their parts and so gave a fine performance," she said. "That is what artists need today, and that is what I am trying to give them as a result of my experience, in which I prepared vocally and dramatically more than seventy roles."

Her dream? Some day to have a large enough school in which these theories can be worked out with large groups and "some joy can be given those people who have to work all day." H. A. S.

Mu Phi Epsilon Convention for Chicago

Mu Phi Epsilon will hold its twenty-fifth national convention in Chicago, June 27, 28, 29 and 30. Headquarters will be the Drake Hotel. The general chairman is Linda Sool. Active chapters and alumnae clubs of the Great Lakes province are hostesses.

March of Music Goes On In War-Stirred Tokyo

Symphonic and Recital Events Patronized—Leonid Kreutzer's Recital

TOKYO.—Joseph Rosenstock and his New Symphony Orchestra opened the mid-winter season. The Don Giovanni Overture by Mozart was well done as the curtain-raiser. Two arias from the *Marriage of Figaro* and some songs were done by Taneko Seki with musical intelligence and vocal ability. The orchestra then gave Mahler's first symphony. Rosenstock offered a devoted and lively reading.

Roman Dukson, cellist (formerly with the Stockholm Orchestra but now connected with the Ueno Academy of Music) was heard in his first public recital and exhibited taste and good tone. Jiro Imai, also of the academy, accompanied somewhat timidly.

PIANISTS PLEASE

Sumie Sakka, pianist, studied with Dr. Paul Weingarten in Vienna, and when he came to Tokyo to the Ueno Academy, Mrs. Sakka continued her work with Emil von Sauer in Vienna. She returned to Japan last September. Recently we

heard her in recital here and liked her serious musical conceptions, good technic and variety of tone quality.

An outstanding piano concert was given by Leonid Kreutzer, former teacher at the Berlin Hochschule. For the past three or four years he has been a Tokyo resident, where he maintains a studio and also gives a monthly broadcast over JOAK. A large audience attended the latest recital and was delighted with Kreutzer's rare art as an interpreter and his high talents as an executant.

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Opera Season in Zurich Features Wagner Works

Verdi and Moussorgsky Also Performed

ZURICH.—The Stadttheater has brought Rheingold and Walküre in splendid presentations: stage-directed by Schmid-Bloss and Zimmermann, decorations by Roman Clemens, conducting—worked out to finest detail—by Robert Denzler. Asgar Stig was a Wotan somewhat lacking in authoritativeness. Others were Rothmüller (Donner), Baxevanos (Froh), Bermanis (Loge), Emmerich (Fasolt), Honisch (Alberich), Mörwald (Mime), Milenkovics (Fricka), Hellwig (Freia), Wyss (Erda). As Sigmund in Walküre, Max Hirzel with his young, full-blooded voice, did excellent work, as likewise did Maria Bernhard-Ulbrich (Sieglinde) with her lovely soprano, and Paula Büchner, as Brünnhilde.

Boris Godounoff, conducted by Denzler, and the choruses trained by Willy Häusslein also won success. Asgar Stig, who sang the title role, displayed good vocal qualities and histrionic ability, though he cannot yet make us forget the impersonation given by Fred Destal, now

at the Vienna Opera and formerly of this place. The cast was completed by Bernhard-Ulbrich, Julie Moor, Mabella Penn-toss, Rothmüller, Emmerich, Baxevanos, Bermanis, Hönisch and Mörwald.

Luisa Miller, by Verdi, had Hans Swarowsky conducting the gracious score with real southern temperament, and the cast included Julie Moor, Peter Baxevanos, Rothmüller, Hönisch and Emmerich.

THE CONCERT WAY

Zurich has also had some good concert life during the past weeks. Pierrot Lunaire, by Schönberg, led by Fritz Stiedry (with five Viennese musicians), and Erika Wagner, actress, enjoyed poignant reading. Emil and Walter Swiss, brother-pianists, gave a masterly two-piano recital of Mozart, Schubert and Reger. Dusolina Giannini scored overwhelmingly in recital. Schubert's Winterreise found in Hermann Schey a magnificent interpreter, seconded ably by pianist Othmar Schoeck. In the Cathedral, Günther Ramin, organist from the Thomas Church, and Steff Geyer did a Bach-Reger evening; while in the Tonhalle, Milstein, Brailowsky, Cortot and

Casals were heard, Ansermet conducting for the first, Dr. Volkmar Andreae the others.

JOSEF KUSCH.

Music for Defective Youth

PRAGUE.—The Society for Musical Education, in accord with the Swiss Union for Musical Pedagogy and with the Seminary for the Pedagogy of Defective Children, is organizing an International Conference on Musical Education and Pedagogy for Defective Children, to take place in Switzerland from June 23 to 28. Visitors will have the opportunity, by theoretical reports and practical demonstrations, of learning about the rhythmical and musical influences on exceptional children. The conference hopes to arrive at new results. Information about the meetings may be obtained from the Society for Musical Education, Toskanský Palác, Prague. R. P.

Honors for Charles Sanford Skilton

Charles Sanford Skilton, professor of music at the University of Kansas, has been elected an honorary composer-member of the National Federation of

Music Clubs, of the Kansas City Music Club and of the Musical Association of London. He is also a member of the American Society of Composers, Authors and Publishers, the National Association for American Composers and Conductors and two patriotic societies, the Sons of American Revolution and the order of Founders and Patriots of America.

Budapest String Quartet Here for Tour

The Budapest String Quartet arrives in New York on March 17 for their seventh coast to coast tour. They made appearances in Australia and the Dutch Indies on their way to the United States. On March 20 they appear for the New Friends of Music in Town Hall, New York.

Rouché Appointed Director of Orange Theatre

PARIS.—Jacques Rouché, director of the Grand Opéra and the Opéra-Comique, has been appointed director of the Antique Theatre of Orange, which has lately entered the category of national theatres.



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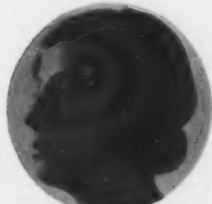
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Los Angeles Plays Host for Week's San Carlo Opera Series

Three Days' Festival of American Music Enlists Orchestra, Chorus and Soloists—Women's Symphony Group and Louis Kaufman in Concerts

LOS ANGELES.—The San Carlo Opera season was presented in the Philharmonic Auditorium from February 18 to 26, and the popularity of the organization was attested by the full houses for all performances. Carlo Peroni was again at the musical helm; Luigi Raybaut handled the sets and stage management. The ballet was headed by Lydia Arlova and Lucien Prideaux.

Following the custom of several years, Aida was the first offering, on February 18. Bianca Saroya is indisputably a great Aida, the timbre of her lovely, warm voice admirably suited to the role.

Maru Castagna-Falliani as Amneris displayed a contralto of appealing natural quality. She gave the role with surety. Aroldo Lindi carried the part of Rhadames with routined aplomb and contributed powerful top tones. The Amnaso of Mostyn Thomas is an individual characterization, and his resonant baritone rang forth vibrantly. Harold Kravitt was impressive as the High Priest, Theodore Lovich was the King, Francesco Curci the Messenger, and Mildred Ippolito the Priestess.

Hizi Koyke interpreted the title role of Puccini's Madam Butterfly at the

matinee, February 19. Stella De Mette was Suzuki, Edward Molitore was an easy and natural Pinkerton, his love-making ardent to an extreme which served by contrast to emphasize the delicacy of Koyke's art. Mario Valle's Sharpless was skillfully balanced. Francesco Curci was Goro, while Natale Cervi, Mildred Ippolito and Fausto Bozza completed the cast.

Dimitri Onofrei in Carmen was a first-rate Don Jose. His fine, resonant voice shone especially in the Flower Song, and his histrionic skill climaxed in a magnificently dramatic fourth act. Leola Turner was a competent and attractive Micaela. Maru Castagna-Falliani in the title role showed dramatic ability. The rest of the cast contributed stage presences, but not a single voice was in focus.

A double bill of Cavalleria Rusticana and Martha made a long program on February 21, but the majority of the audience remained until the final curtain.

MARTHA SUNG IN ENGLISH

Martha was given in English from the principals, apart from the septuagenarian Cervi; the chorus sang in Italian. Lucille Meusel as Lady Harriet won a warm hand for her Last Rose of Summer; her enunciation was creditably clear and understandable. Opposite her was Edward Molitore as Lionel.

Puccini's La Boheme is always one of the best operatic offerings of the San Carlo Opera, and the performance on February 22 delighted a sold-out house. Bianca Saroya and Dimitri Onofrei, as Mimi and Rodolfo, shared vocal honors and ovations. Saroya held a becoming air of pathos in her lovely soprano voice, her warmly rich tones making much of the part. Onofrei's firm, resonant tenor rang forth smoothly, reaching a thrilling climax in the cry with which he turned from the window in the last act.

The title role of Rigoletto, on February 23, was in the hands of Mostyn Thomas, who achieved the difficult feat of giving an unconvincing character reasonable conviction in his interpretation, and added to it a baritone voice of pleasing luster. The Gilda was competently sung by Lucille Meusel, who looked charming in the part. The high tones of Caro Nome were cleanly presented, and the applause became an ovation.

The bright and particular star of Verdi's Il Trovatore on February 25, proved to be Mostyn Thomas as the Count di Luna. Aroldo Lindi, as Manrico, delivered the part in routine heroic tenor fashion. The Gypsy was portrayed by Maru Castagna-Falliani who offered some good high tones in her Stride la Vampa.

Climaxing the season on February 26, La Traviata was given as a matinee. Dimitri Onofrei scored notably as Alfredo, infusing emotion and color into both voice and part. Lucille Meusel portrayed a Violetta of delicacy and charm, with due attention to feeling.

FESTIVAL OF AMERICAN MUSIC

A three-day Festival of American Music was given by the Federal Music Project, February 20-22. The first concert contained ballads by Francis Hopkinson, William Billings and Stephen Foster, given adequate interpretation by the Light Opera Chorus under the skilled and decisive direction of Jaye Rubanoff,

BOUND FOR ANTIPODES



DR. D. C. DOUNIS, author of violin master works, is leaving California for an extended vacation in Honolulu, prior to conducting master courses in Australia.

and by Arthur Codd as tenor soloist. There was also the opening chorus from DeKoven's Robin Hood, trivial items by Victor Herbert and Rube Bloom by the orchestra, and some Spirituals excellently sung by the colored chorus. In the second event, the Pasadena Federal Symphony Orchestra was consistently enjoyable under Modest Altschuler's baton. First was Arnold's Plantation Dances, followed by MacDowell's second Indian Suite, its lovely music rising superior to faults of performance. Howard Hanson's Romantic Symphony was given a reading of eloquence and beauty, emphasizing its serene lyricism. Charles Wakefield Cadman's To a Comedian (Charlie Chaplin) proved delightful in an orchestral dress provided by Altschuler, and there were also two items from John Powell's suite, At the Fair.

RESIDENT COMPOSERS HEARD

The third event was notable for a fine program. The works of six resident composers were played, all under the efficient leadership of Gastone Usgili, who gave them with careful attention to detail and balance. All of the composers, Mary Carr Moore, Elinor Remick Warren, Otto Mueller, Homer Grunn, Scott Bradley and Frank Colby, were present, and won prolonged plaudits. Pacific Coastline, by Otto Mueller, was a work of broad themes, with opulent orchestration and an atmosphere of majesty and power. Grunn's lovely Traumerei for strings, was given with simple serenity. Bradley's The Headless Horseman was frankly program music, after Irving's Legend of Sleepy Hollow. The composer aptly caught the spirit of the story in his musical portrayals, and its tonal colors were painted with adroit and masterly use of the instrumental palette. Warren's Harp Weaver was music of finesse and poetry, sung by William Matchan, baritone, and the excellent Women's Glee Club of Occidental College. A condensed version of Act I from Mary Carr Moore's opera, Rizzio, was given by soloists, chorus and orchestra, showing that flair for operatic nuance and instrumental competence characteristic of Dr. Moore's works. Concluding the program on a note of grandeur was Frank Colby's Festival Mass, with a group of soloists headed by Marguerite Teidcke's lovely soprano, full chorus and orchestra. The work was splendidly orchestrated by Hans Blechschmidt. A work of fervency and power, the Mass rose to gorgeous splendor and devotional intensity.

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WOMAN'S SYMPHONY ORCHESTRA

The Woman's Symphony Orchestra blossomed forth in concert at the Philharmonic Auditorium February 27. The orchestra has improved notably under the efficient leadership of James Guthrie, a young American conductor of exceptional promise, and gave a good accounting of the difficult and showy Saint-Saëns third symphony, with Ray Hastings at the organ. Other items were the overture to Weber's Oberon, three excerpts from Strauss' Rosenkavalier, and Verdi's Sicilian Vespers Overture. Edith Mason was soloist, singing with the assurance and artistry of long experience. Two Mozart arias, the Jewel Song from Faust and two song encores with piano were her offerings.

LOUIS KAUFMAN'S RECITAL

A finely played and uniformly enjoyable violin recital by Louis Kaufman in the Wilshire Ebell Theatre, February 28, again displayed Kaufman as a performer of the first rank, with beautiful tone, satisfying intonation and admirable musicianship. After an innocuous Intrada of Desplanès-Nachez, he gave the first interpretation here of a partita by Charles Martin Loeffler, a highly polished work with moments of considerable charm. A work of signal value was the Stempenny Suite by Joseph Achron, which began with a wistful theme, elaborated at first in melancholy mood, ending in a bizarre dance of great rhythmic vitality. The composer was present, and received an ovation. The Beethoven sonata (Op. 47) and the Paganini concerto in D, in the Wilhelmj edition, as well as a group of short pieces, were the standard fare on the program. Theodore Saldenberg contributed invaluable cooperation at the piano.

R. D. S.

Rambling Around

Ignace Hilsberg, concert pianist and teacher, presented artist pupils in a musicale, February 26, at his studio in Hollywood. Appearing were Heidi Elfenbein, Natalie Koshes, Miriam Sloan, Eugene Poddany and Juliet Belous.

John Jameson, a pupil for ten years of Baxter Rinquest, Hollywood voice teacher, sang February 20 on the Metropolitan Opera Auditions of the Air program. He is now a scholarship pupil of the Juilliard Foundation. Marcia Rinquest, mezzo-soprano, was guest artist February 22 for the Masonic order of South Pasadena. She gave a recital, March 6, at the Pasadena Hotel Green, with Terry Helgesen as accompanist.

Dr. Mary Carr Moore, composer-teacher of Los Angeles, has fulfilled the following engagements: February 12, lecture on music composition for the Schubert-Wa-Wan Club, February 14, guest of Lal Chand Mehra, over Station KFAC; February 18, the Borris Morros String Quartet offered a performance of Dr. Moore's quartet in F minor (opus 91, No. 8); February 22, Gastone Usigli, director-conductor of the Los Angeles Federal Music Project, presented excerpts from her opera, David Rizzio; February 28, the Mary Carr Moore Manuscript Club celebrated its tenth anniversary. Alfred Hertz, director of the San Francisco Federal Music Project, has invited Dr. Moore to conduct an evening of her compositions in San Francisco, in April.

Florence Stage, concert pianist of San Francisco, played Schumann's Concerto in A minor with the San Diego Sym-

phony Orchestra. She also appeared in a recital at Redlands.

The Suro-Seyler Music Club of Los Angeles presented Bernard Klassen, tenor, as guest artist on February 19 at the Suro-Seyler Studio. Accompaniments were played by Ethelwyn Ziegler. Mr. Klassen recently sang over the CBS chain with Jeanette MacDonald. Others appearing on the Suro-Seyler program were: Miriam Gordon in a musicologue, Modern Music; Sam Rifkind, Wally Stewart, Herbert Nelson, Miriam Weinstein, David Klein, Sheila List and Lois Jean MacHarg.

Grace Bush, composer and lecturer of Los Angeles, had February appearances in lectures with the literature chairmen of the Federation of Women's Clubs in the Los Angeles district, at the Women's Club headquarters, February 2; Chapman Park Hotel Salon, assisted by John Knox, tenor, February 17; Wilshire Presbyterian Church, assisted by Grace Coffman Brewer, singing several of Mrs. Bush's songs, February 20.

Auditions have been started by the California Society of Composers for this year's festival of music by resident American composers who are members of the society. Plans call for one orchestral program, one choral evening and one chamber music program.

Marian Anderson, contralto, appeared on February 18, at Royce Hall, in the University of California at Los Angeles. John Charles Thomas sings a recital in the same hall, March 18. These are sponsored by the committee on drama, lectures and music of California University (James E. Lash, secretary).

Lillian Steuber, concert pianist of Los Angeles, played at Pasadena, February 8, in the first of a series of three recitals. The other dates are March 15 and April 12. She did the same programs at Bakersfield, Calif., January 31 and February 21. The final concert at Bakersfield is March 7. Miss Steuber appears at Sacramento, Calif., on March 14 for the Music Literary Club, and on March 29, gives a recital at Scripps College, Claremont, Calif.

Wynn Rocamora, of NBC Artists Service and the Behymer Artist Bureau, is the concert manager of Dorothy Wade, child violinist, who played on Eddie Cantor's radio programs of January 26 and February 9. Recently she won the Los Angeles Audition elimination in the national violin contest sponsored by the National Federation of Music Clubs and the Vicks Company.

Clemence Gifford, contralto, sang on February 21 with the El Paso Symphony Orchestra.

Arved Kurtz, concert violinist and conductor, has arrived here from Australia where for the past three years he was professor of violin and director of the Elder String Quartet at the University of Adelaide. During his stay in Australia he gave many lectures and recitals and made more than two hundred broadcasts. Prior to going to Australia he played in New York under Andre Kostelanetz on the Chesterfield hour. Mr. Kurtz has toured Europe in concerts, having appeared in London, Holland and Germany. He was a member of the orchestra at the State Opera House in Berlin. Mr. Kurtz is to give concerts on the Pacific Coast in addition to broadcasting, picture work and teaching.

C. D. K.

I SEE THAT

(Continued from page 35)

Dr. William A. Wolf conducted the Guild of Mastersingers, male chorus, in Lancaster, Pa., last month, with Helen E. Zimmerman and Frances Harkness-Wolf, pianists, assisting in works of Rubinstein and Albeniz.

ON JOINT PROGRAM



OLGA SAPIO,

pianist, appeared as soloist in Jamaica, L. I., on March 7, performing works by classic and romantic composers. Alexander Turnbull, tenor, and Edward Fitz-Hugh, composer of two songs on the program, with Romualdo Sapio at the piano, were also heard.

Lilias Mackinnon, English pianist and mnemonics specialist, presented a Russian program for the British Broadcasting Company on a recent date. She has been asked to lecture for the members of the Teachers' Cruise before they start for Norway in August.

Jascha Heifetz and his wife, Florence Vidor, sailed from New York on the SS. Normandie for Europe on March 2. Vinay Bovy, Metropolitan Opera soprano, and her husband, Cav. Norberto Fischer, and Ray Lev, pianist, were fellow passengers.

Louise Caselotti appeared in the roles of Carmen and Dalila on February 14 and 17 in Montreal with the Columbia Opera Company. Raoul Carrere, baritone, a pupil of Guido Caselotti, New York teacher and father of the contralto, was also heard with the company.

Bertha Shultz, violinist of the Schubert Trio, presented a recital at the Barbizon, New York, on a recent date, with Boris Jivoff at the piano.

Leo Braun conducted the Hebrew Orphan Asylum Chorus in a program of Jewish music at Milbank Chapel, Columbia University, last month. Rita Rosenfeld, pianist; Edmund Weingart, violinist, and Ben Rossler, cellist, assisted.

Beal Hober has been engaged for appearances with the Boston Symphony Orchestra, Serge Koussevitzky conducting, on April 14 and 16. She sings the soprano part in Florent Schmitt's Psalm 46.

Erno Balogh, Hungarian pianist, gave a recital at Brooklyn College, Brooklyn, N. Y., on March 4.

Edith Mason, Metropolitan Opera soprano, was soloist with the Havana Philharmonic Orchestra on March 13. She plans several broadcasts during a southern tour.

Frank Bishop, American pianist, returns to Europe next month for a tour through Austria, Hungary and Sweden. He also appears in London and at The Hague.

George Perkins Raymond, American tenor, appeared in Poughkeepsie on February 20 and in Briarcliff, N. Y., on March 4. He leaves shortly for an extensive European tour.

Kathryn Van Rensselaer Semple, coloratura soprano, who was heard with Abrasha Robofsky, baritone, on February 13 on the Sunday Night at Nine program in the Barbizon-Plaza, New York, is an artist pupil of Caroline Hudson Alexander of Boston.

Ina de Martino recently sang in two performances of Faust and Traviata in Montreal with the Columbia Grand Opera Company. She is scheduled to appear with the same organization in Toronto in Madam Butterfly, Faust and Traviata.

Jessica Dragonette, soprano, gave a recital in Tucson, Ariz., on February 25 and on March 3 was soloist with the Seattle Symphony Orchestra. She has returned from a tour during which she appeared in Honolulu.

On March 18 and 19 Frederic Baer, baritone, appears with the St. Louis Symphony Orchestra in an English presentation of Lohengrin. On March 14 he gave a recital in Shawnee, Okla.

Richard Crooks, Metropolitan Opera tenor, on April 6 sings in Cedar Rapids, Ia.; 8 in Ottumwa, Ia.; 11 in Indianapolis, Ind.; and 13 in Kansas City, Mo.

Ernest McChesney, American tenor, sings with the Mendelssohn Choir at Pittsburgh, Pa., on April 15 in the Bach B Minor Mass.

Eleanor Spencer, pianist, arrived in New York on the SS. Champlain on February 23 after a tour abroad.

Igor Gorin, baritone, heard in Shamokin, Pa., on February 28, appeared in recitals at Plattsburgh, N. Y., on March 2, Burlington, Vt., on March 4, and in Easton, Pa., on March 7.

Mischa Elman is now on the Pacific Coast appearing with orchestras and in recitals. During February the violinist was heard with the Hartford Symphony Orchestra and in recital at Sherbrooke, Quebec.

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Prague Greet New Opera

(Continued from page 7)

here, her wide-compass soprano and well-contrived acting attaining its best estate in the difficult Leonore aria. Adolf Fischer (Florestan), Josef Schwarz (Pizarro), Hertha Rayn (Marcelline), Magnus Andersen (Rocco), Fritz Göllnitz (Jacquino) and Hans Paweletz (Don Fernando) completed the cast. The work, stage-managed by Max Liebl, was directed by Fritz Zweig who was enthusiastically acclaimed at the end of the overture to Leonore (No. 3) inserted between the third and fourth scenes.

Another appearance of Hilde Konetzni came in Der Rosenkavalier. Erich Kleiber's baton provided fine art in point color and rhythm. Risé Stevens (Ok-tavian), Harriet Henders (Sophie), Josef Schwarz (Ochs) and Josef Hagen (Fani-nal) aided in making the performance memorable.

The restoration of Wagner's Ring introduced Anny Konetzni, who sang the three Brünnhildes. The orchestras did wonders under Karl Rankl. In addition to our familiar cast there were Hans Grahl (Siegfried and Siegfried), Hilde Konetzni (Sieglinde) and Fred Destal (Wotan).

ARABELLA AND CARMEN HAILED

A real event was the appearance of Al-

fred Jerger, who scored as Mandryka in Strauss' Arabella. The public was particularly charmed with Jerger's rich-toned voice and his stage knowledge. Karl Rankl, conductor, and numerous soloists helped in the success of the performance.

Alexander Zemlinsky, meritorious opera conductor of the post-war period, was guest leader of the newly studied Carmen. The audience, which showered ovations upon Zemlinsky, was also pleased with Risé Stevens (Carmen), Kurt Preger (Don José) and Nikola Cvejc (Escamillo).

VOMACKA OPERA PREMIERED

The predilection of both the Czech theatregoers and composers for fairy-tale books was bound to induce Boleslav Vomacka to write his first opera on the renowned ballad, The Water-Sprite by K. J. Erben. Adolf Wenig, librettist, succeeded in dramatizing the interesting subject, the action of his four-act opera being well constructed and rich in contrasting lyric and dramatic episodes.

Far from being a genuine contemporary work, the opera has an utterly romantic scope which gives the impression that Vomacka has been concentrating on sonorous effects and beauty of tone, in order to win the sympathy of an audience which has seldom been charmed by the problematic and radical variety.

Seen as a work for the public, the music excellently meets all requirements of the general opera-goer. National dances, merry choruses, impressive arias, full ensembles, pompous ballet-scenes, folk tunes, melodic invention, and skillful orchestration amply demonstrate how much the fame of the fifty-year-old composer is justified. But the success of the novelty would have been even more emphatic had Vomacka not been inclined to make an over-use of lyric music, even in the most dramatic scenes.

BRILLIANT STAGING

Highest praise must be reserved for the National Theatre which presented the novelty in a splendid performance. The title role was entrusted to Jan Konstantin, who revealed a flexible baritone voice, not large and strong, but melodious and pure. His satisfactory co-artists were Ota Horakova (Tonicka), Marie Vesela (Mother), Karel Hruska (Strunka), Bronislav Chorovic (Jenda). Zdenek Chalabala conducted with conscientiousness and keen sense of tone color. Ludek Mandaus was responsible for the stage management, Joe Jencik

trained the corps de ballet, and Cyril Bouda supplied beautiful decorations. The public enthusiastically welcomed the world premiere of the work.

VOCAL PERFORMERS

Jarmila Novotna triumphed with interpretations of Lieder by Mozart, Haydn, Schubert, Liszt and Czech composers, even though her interpretations were too perfunctory and stagey to win unreserved critical approval. Olga Forrai deserves thanks for an unhackneyed and exacting Lieder program sung with exceptional musicianship. Mila Kocova, coloratura soprano, and Richard Kubla, tenor, won their listeners with excerpts from favorite operas which disclosed anew the fine vocal resources of these two National Theatre singers.

PIANISTS WELCOMED

The local debut of Shura Cherkassky, hitherto known here only by his American reputation, was a success. He played with an opulent singing tone, astonishing strength of touch, and remarkable dexterity. Another newcomer, Dora Guschich-Feller (Jugoslavian), proved to be a well-schooled piano-teacher rather than a stirring podium artist. Franz Langer, one of the best Prague keyboard virtuosos, delighted with his tastefully arranged list culminating in stimulative delivery of Beethoven's Appassionata sonata and Schumann's Papillons.

MODERN VIOLIN MUSIC

Suzanne Suter-Sapin (Zurich) did everything in her power to interest her hearers in works of contemporary Czech and Swiss composers. The recital of Vasa Prihoda, celebrated Czech violinist, added another victory to his long list. Helen Teschner Tas, whose program represented a compromise between a sonata recital and a virtuoso's concert, was at her best in Bach's A minor sonata for violin alone.

Montreal Orchestra Led by Stassevitch

MacMillan Offers New Canadian Work, with Composer as Soloist—Melchior and Brailowsky Feted Recital-Givers—Opera Series Includes The Pearl Fishers

MONTREAL, CAN.—A large and enthusiastic audience assembled at the Plateau Auditorium for the sixth concert offered by Les Concerts Symphoniques of Montreal on February 4. Paul Stassevitch took the place of Rosario Bourdon at a few days' notice and, notwithstanding the brief time he had to rehearse the musicians, the concert was one of the best in the series this season. The Russian conductor won a well deserved ovation for his highly spirited direction. There were two items of considerable importance on the program. The first Mozart's symphony in G minor, was given a remarkable interpretation and the second, Sibelius' violin concerto in D minor with Maurice Ondret as soloist, was treated with brilliant technic. The overture to Weber's Der Freischütz opened the program, which came to a close with a rousing performance of Wagner's Die Meistersinger prelude.

MACMILLAN CONDUCTS

The last but one concert of the season was given at the same hall, on February 25. A capacity audience warmly greeted Sir Ernest MacMillan, distinguished director of the Toronto Symphony Orchestra. The guest conductor led his musicians with authority and musicianship in Tchaikowsky's fifth symphony. Auguste Descarries' Rhapsodie Canadienne, a

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work in one movement based on two Canadian folk songs, received its second performance at these concerts, this time with the composer at the piano. Descarries won an ovation at the conclusion of his own composition during which he marvelously played the solo part. Among other works on the program there was the Concert Overture by Sir Ernest MacMillan and a transcription of Bach's passacaglia and fugue in C minor by Ettore Mazzoleni.

MELCHIOR WINS CHEERS

Lauritz Melchior, Metropolitan Opera tenor, made his second appearance here at His Majesty's Theatre on February 20. A numerous public applauded him and more than once burst into cheers as a song concluded as compliment to Melchior's heroic voice and tasteful interpretations. The Wagnerian tenor divided his program between Scandinavian and German songs including two excerpts from Wagner's operas and a group of German Lieder devoted to songs by Wolf, Strauss, Trunk and Schubert. Ignace Strasfogel supplied excellent accompaniments.

BRAILOWSKY SCORES

A piano recital was given by Alexander Brailowsky at His Majesty's Theatre on February 7, under the auspices of L. H. Bourdon. The noted pianist presented a major program including among other works Beethoven's sonata in F minor, Bach-Busoni's toccata and fugue in D minor, Scarlatti's pastorale and caprice, the prelude in D flat and the nocturne in F sharp by Chopin. The Russian pianist proved to be a superb and amazing musician and was received with enthusiasm.

OPERA WEEK

A complete week of opera performances was presented by the Columbia Opera Company from February 14 to February 20, under the auspices of Canadian Artist Bureau. These performances of Carmen, Faust, The Barber of Seville, Bizet's Pearl Fishers, Rigoletto and La Traviata were given at His Majesty's Theatre drawing large audiences. The public's most indisputable appreciation went to Alfredo Chigi, an exceptionally fine baritone, appearing in four roles, and Ina di Martino, who scored decisively as Marguerite in Faust. Rocco Pandiscio, Louise Caselotti, Charles Hart, Raquel Saucedo and Anthony Meli, maintained the high standard of the company's singing under the direction of Umberto Magnai. J. H. G.

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"The program was all done so well and proved such an entertaining and convincing argument in favor of our modern musical thought that the Luenings deserve a salvo for their taste and progressiveness as well as for their performance."

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TALLINN (ESTHONIA).—We had a visit from Igor Stravinsky and his son Soulima. The Russian composer presented a little-known symphony (No. 3) by Tschaikowsky, his own colorful Firebird Suite and Capriccio for piano and orchestra, with Soulima skillfully interpreting the solo part. Interest centered on the Stravinsky works, which we expected to hear in genuine readings, and though Conductor Stravinsky does not attain to Composer Stravinsky, his interpretations won him tremendous success.

An impressive concert was that directed by Nikolai Malko, Russian conductor, who gave a splendid interpretation of the first symphony by Shostakovich, which, with its originality and audacity, made a deep impression. At another concert, the first performance of The Fuming Sinai, an oratorio by J. Hiob, young local composer, pleased but did not fulfill all expectations.

OPERATIC HEARINGS

The Esthonian Opera scored with the restaging of Smetana's The Bartered Bride, given at the jubilee of Prof. R. Kull, prominent conductor whose work in developing Esthonian music has had extraordinary influence. The President of the Republic attended and honored Prof. Kull with the decoration of The Order of

The Cross of the Falcon. The celebrant was the leader and of course received an ovation.

Another restaging was Tosca, conducted by V. Nerep. Attractive repertoire works were La Boheme and La Traviata with Tatjana Menotti (guest artist from La Scala) whose Mimi and Violetta had strong naturalness of expression. The only novelty was Puccini's The Girl of the Golden West, expressively interpreted by Ida Loo and conducted by Prof. Kull.

WITH THE RECITALISTS

Outstanding recitals were given by Mischa Elman and accompanist W. Padwa, who appeared twice before sold-out houses. Their programs had tumultuous reception. No less success was won by Joseph Szigeti in his first recital in Tallinn. He played with refined art and complete authority. At another recital, Efram Zimbalist impressed with his technical skill and musicianship.

Among important pianists were Alexandre Borovsky and Ruda Firkusny, the latter's charming and polished playing winning him many admirers. The Greek-American flutist, Lambros Callimahos, made a striking hit with his admirable taste and virtuosity.

RHO PÄRS.

Toronto Musicophiles Have Active Month of Ensemble and Solo Events

Reginald Stewart Is Guest Conductor and Soloist with Local Orchestra—
Winifred Christie Also Assists—Solo Lists by Casadesus, Frijsh
and Martini Are Features

TORONTO, CAN.—The Women's Musical Club in its annual Canadian concert, at Eaton Auditorium, featured Frances James in delightful soprano groups and Adolph Koldofsky in impressive violin offerings, Gwendolyn Williams accompanying both admirably. Giuseppe Moschetti subsequently gave a remarkable demonstration of organ playing in the same hall, assisted by cello solos by Leo Smith with Dr. Charles Peaker's accompaniments. Emmy Heim's peerless illustrated lectures had Schubert as topic on February 8, and Hugo Wolf on the last of the series on February 15.

ORCHESTRAL OFFERINGS

The Toronto Symphony Orchestra at Massey Hall on February 8 offered a stimulating performance, Sir Ernest MacMillan conducting a Bach Brandenburg Concerto, Beethoven's eighth symphony and Walton's Façade, with Ernest Seitz playing a piano concerto by Bortkiewicz with his customary skill. On February 15, the orchestra had Reginald Stewart as guest. He played a Mozart concerto, then conducted scores by Bach and Richard Strauss and the César Franck symphony with rousing effect and much applause. On February 22 the ensemble was conducted by Sir Ernest in a Rimsky-Korsakoff work, in a profound and scholarly rendering of the Beethoven seventh symphony, in Elgar and in Tschaikowsky's piano concerto, Winifred Christie proving a brilliant soloist, using a Moor double-keyboard instrument.

Evelyn Howard-Jones' piano recital at Eaton Auditorium covered a wide range from classics to moderns, his Brahms and Bach proving particularly effective with his large audience.

Carola Goya drew a large crowd to Eaton Auditorium, February 17, to wit-

ness her superb program of Spanish dances, assisted by Beatrice Burford, a fine harpist, and Emilio Osta, gifted composer-pianist. At Massey Hall, Walter Bates conducted the three divisions of his widely known Canadian Singers' Guild in a program admirably planned, beautifully performed and enthusiastically received.

Healey Willan's Tudor Singers at Malloney Galleries on February 21 gave another concert with their special charm, Leo Smith assisting with appropriate airs on a viola da gamba.

CASADESUS IN RECITAL

Robert Casadesus appeared at Eaton Auditorium on February 24, in a huge program which the pianistic giant delivered with all the sensational success he invariably achieves. Boris Berlin on February 25 presented his piano pupils in a cleverly arranged program of Russian music. Dorothy Allan Park, at Eaton Auditorium the next day, conducted her Madrigal Singers in an admirable program featuring Schubert's cantata, Violet, beautifully accompanied by Harry Northrop. Weldon Kilburn assisted with fine piano solos.

Jean Macdonald, mezzo-soprano, on February 28 appeared in her share of the joint recital originally announced for the second, at Malloney Galleries. The original date was filled by her fellow-recitalist and sister, Anna Macdonald, a pianist of considerable attainments, the later date offering a song recital of much distinction, which Gwendolyn Williams accompanied superbly.

PEERCE, FRIJSH AND MARTINI APPEAR

Jan Pearce, a tenor of resonance and temperament, came to Massey Hall in a widely varied program on March 1. Leo

Russotto was admirable in his accompaniment.

Povla Frijah, Danish soprano, sang most artistically for the Women's Musical Club at Hart House on March 3, in a program of rare beauty, excellently accompanied by Celius Dougherty.

Nino Martini drew a huge crowd to Eaton Auditorium that evening, singing his characteristic offerings with the sweeping triumph he always achieves. Miguel Sandoval accompanied, as well as giving fine solo groups.

BERNARD PRESTON.

Saminsky to Direct Three Choir Festival at Emanu-El

Works of contemporaneous American composers are to be presented under Lazare Saminsky's direction at the third annual Three Choir Festival of New York in Congregation Emanu-El on March 25 and 26. The festival this year, is devoted to Music of the Latin Civilization, Old Russian and New American Music.

Alfred Greenfield will direct the Hall of Fame Chorus, Christos Vrionides the Byzantium and Mr. Saminsky, who is permanent music director of the festival, the Emanu-El Choir. Dr. Roy D. Welch, dean of music at Princeton University, will speak at the first concert, when Werner Josten, of Smith College, conducts his Hymn to the Queen of Paradise, Harl McDonald, University of Pennsylvania, his Missa de Battale and Harvey B. Gaul his L'David Baruch as well as playing his new organ work. Mr. Saminsky presents two of his own arrangements of Moussorgsky cantatas.

American works having their New York premieres include Horace Johnson's Etain; Douglas Moore's Simon Legree; a new organ work by Roger Sessions; chorales by Miriam Gideon and Hugo Weisgall; and Sacred Service by Isadore Freed. Other living native composers to be represented are Harry T. Burleigh, Roy Harris, Alfred Greenfield, Ernest Bloch, Leo Sowerby and Masc Silver.

Mr. Saminsky, who is also an author, is a director of the League of Composers. His work for American composers resulted in his being named a committeeman for ASCAP. Several of his own compositions have received recent perform-



LAZARE SAMINSKY

ances both here and abroad. His orchestral Ausonia was given at the Paris Exposition; Pueblo, a rhapsody for orchestra based on Indian tunes, was premiered in Washington; Songs for Three Queens, had a recent hearing in New York and was broadcast to South America, Australia and New Zealand; his piano suite and song cycle were heard in Buenos Aires. Helen Jepson, Grete Stueckgold and Emily Roosevelt have offered his songs. Mr. Saminsky's cantata-pantomime, The Daughter of Jephtha is scheduled for a performance in Prague.

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Elevated Ensemble Art Engages Cairo Auditors

Hauser Quartet and Quintette de Paris Pay Musical Visits—Ravel's Death Announced at Concert—Silent Audience Rises in Tribute

CAIRO.—Chamber music could not be better played than at the two recitals given by the Hauser Quartet (Jerusalem). This accomplished ensemble (Emil Hauser, Wolfgang Schocken, Heinrich Jacoby, Daniel Hofmekler) had already visited us for three consecutive winters and is deeply popular here. To an enthusiastic and crowded audience they played string quartets by Mozart (G major), Brahms (A minor), Haydn, Beethoven (E flat major, op. 74) and Verdi, as well as Schumann's piano quintet op. 44 (in which Gerhard Willner played the piano part).

Enjoyable also were the concerts of the Quintette de Paris with chamber works for violin (René Bas), viola (Pierre Grout), cello (Roger Boulmé), flute (René Le Roy) and harp (Pierre Jamet) in various combinations. The perfection in the ensemble and the high artistic qualities of each member were striking, especially in contemporary French and Belgian music (Gabriel Pierné: Variations libre et finale, Joseph Jongen: Concert à cinq, Albert Roussel: Sérénade op. 30, Florent Schmitt: Suite en Rocalle, and not to forget, Debussy's Sonate à trois for flute, viola and harp). Also, Mozart's flute

quartet in D, Beethoven's string trio in C minor, Couperin's Concerts Royaux, and Guillemin's Conversation Galante et Amusante, which could not have been performed with more beauty and keener understanding.

Helliot Bousson, talented pianist, and Silvestro Cattacio, adept violinist, gave a recital of sonatas by Mozart, Beethoven, Debussy and Franck. The concert was organized by the Friends of French Culture in Egypt.

TRIBUTE TO RAVEL

The concert of the Italian Trio (Alfredo Casella, pianist, Alberto Poltronieri, violinist, Arturo Bonucci, cellist) was memorable because of the high artistic level of the items performed—Sammartini, Casella, Haydn and Beethoven. The last number of the program was Ravel's trio, and before its performance, Casella announced the death of the French composer on the same day. The audience (following the invitation of Mr. Casella) stood up and in a minute of silence Cairo music lovers gave honor to the deceased master. Ravel's work brought the listeners intense emotion, due to an inspired performance and to the singular circumstances.

GERHARD WILLNER.

VIOLIN PROTÉGÉ



FRANCESCO ZECCHINO,

fifteen-year-old pupil of Emanuel Ondricek, has appeared for the Chicago Monday Morning Musicale and Cincinnati Women's Club. He is to play in Chicago this spring with orchestra under Frederick Stock. His New York debut occurs in October. The violinist has won the Massachusetts Federation of Music Clubs' contest for five successive years.

Benjamin Grobany on Tour

Benjamin Grobany, baritone, appears tonight (March 15) in Philadelphia, on a tour which has already included recitals in many Southern cities including Nashville, Tenn., New Orleans, La., and Houston, Tex., where his concert resulted in an engagement with orchestra. He also sang in Mobile, Ala., Atlanta, Ga., and Dallas, Tex.

Syracuse Players in American Bill

State Police Head Plays Schumann Concerto—Recitals by Grace Moore, Bruna Castagna and Benno Rabinof

SYRACUSE, N. Y.—The Morning Musicales presented Eugene Conley, tenor, Guilford Plumley and Alice McNaught, pianists, recently. Mr. Conley, visiting artist, has a well trained and colorful voice, a fine gift for interpretation and a gracious stage presence. The pianists, both products of the College of Fine Arts, are skillful performers and experienced musicians. The recital was delightful.

MAJOR WARNER IS SOLOIST

The next evening the Syracuse Symphony Orchestra gave the seventh of a series of twelve concerts in Lincoln Auditorium. Major John A. Warner, head of the New York State Police, was piano soloist. Revealing a dependable technique and a sound musicianship in a sterling performance of the Schumann concerto, Major Warner aroused so much enthusiasm that he was forced to play a solo

number as an encore. The orchestra gave an excellent performance of Dvorak's New World Symphony and of Coleridge-Taylor's rhapsodic dance, The Bamboula.

CASTAGNA AND RABINOF

Bruna Castagna, contralto, and Benno Rabinof, violinist, appeared jointly in Lincoln Auditorium before a capacity audience. Miss Castagna's numbers were sung with unusually colorful tone of wide range, even scale and sure dynamic control. Three operatic airs showed her dramatic ability. Mr. Rabinof's success was evidenced by many encores.

Two public recitals by advanced students of the College of Fine Arts again evidenced the first class training in performance given at Syracuse University.

GRACE MOORE DRAWS THROG

Grace Moore packed the hall, gymnasium and stage when she appeared in Lincoln Auditorium. The dainty star of the films and opera radiated the personality for which she is noted in a program of two operatic airs and some

Radio Highlights

Dialed by H. A. S.

The end of the Metropolitan Opera season carries with it a dual meaning to radio adherents; first the conclusion of the Saturday afternoon broadcasts which this year have been exceptional in that a varied list has been presented as well as several of the newcomers, and secondly because it means the finals of the Sunday tryouts under the auspices of the Metropolitan Opera Auditions of the Air.

It is interesting to note in list of finalists this season two who have been identified solely with radio. One is a baritone, the other a tenor. **Phil Ducey**, who has appeared consistently on broadcasts and **Felix Knight**, tenor, who has been active this year are among those named for the semi-finals. The others in the group of eight who are to compete for the two promised assignments with the company next season are **Lillian Knowles**, heard in concert and oratorio, **Margaret Codd**, **Raymond Lutz**, **Kathleen Kirsting**, **John Carter**, a comparative newcomer **Florence Kirk**, **Frank Hornaday** and **Leonard Warren**.

Concert-goers, unable to attend the two **Josef Hofmann** solo programs or his appearances with the Philharmonic-Symphony Society had the opportunity on March 13 of hearing him, as soloist with the orchestra under **John Barbirolli's** direction. Chopin was the pianist's contribution. **Zimbalist**, **Casadesus**, and **Piatigorsky** were also on the **Barbirolli** list, while the children's series concluded on March 12 under the informative **Rudolph Ganz**.

With his operatic ventures concluded, **Richard Crooks** returned to the Voice of Firestone program under **Alfred Wallenstein** on March 14. **Richard Bonelli**, a Johnsonian associate of the tenor, interrupted a concert to appear on March 12 with **Ria Ginster** on the Girl Scout twenty-sixth anniversary program. Both programs were NBC'd.

Erno Rapee rejoined the Wagnerian trend with his March 6 broadcast with

beautiful art songs. Encores followed each group and the audience was vociferous with its applause.

ORCHESTRA IN AMERICAN WORKS

The Syracuse Symphony Orchestra gave a program of American music, playing Gershwin's Rhapsody in Blue, Goldmark's Negro Rhapsody, Sowerby's Moneymusk, Hartman's Insects and Herbert's Dagger Dance from his opera, Natoma. The pianists for the Gershwin number were Victor Miller, Robert Morgan, Gladys Bush and Geraldine Arnold—all College of Fine Arts graduates. So brilliantly was it played that the finale had to be repeated. The orchestra outdid itself throughout the program and an unusually large audience was most enthusiastic.

One of the loveliest programs of the year at the University was given by the active members of Sigma Alpha Iota. These young women showed unusual talent, fine training and stage manner of delightful simplicity. The audience greeted them warmly.

H. L. B.

the Radio City Music Hall Orchestra presenting two Tannhäuser excerpts and the first act duet from Die Walküre with **Viola Philo** and **Jan Peerce** as vocalists.

The Philadelphia Orchestra's radio activities, now under **Eugene Ormandy**, included an appearance by **Lucy Monroe** and a guest leadership appearance by **Charles O'Connell** with **Lauritz Melchior** as vocalist.

The feminine aspect was heightened since the last report by **Bruna Castagna's** dividing the Magic Key headline honors with **Ania Dorfmann**, **Nadia Boulanger's** third program with her singers, and **Charlotte Symons' visitation** to the Rising Musical Star program. **Arnold Eidus**, violinist, and **Genevieve Rowe**, soprano, are among the latest winners on this program.

Recovered from his indisposition, which caused a halt in the February 26 performance of Aida at the Metropolitan, **Giovanni Martinelli** sang arias and songs with the Ford Symphony Orchestra (**Sir Ernest MacMillan**, guest conductor) over the CBS network on March 6. **Sir Ernest** had **Kirsten Flagstad** as soloist the week previous.

An admixture of Lieder, opera and operetta provided **Lawrence Tibbett's** list with **André Kostelanetz** and **Deems Taylor** over CBS on March 2.

His own Songs of the Night was on **Carlos Salzedo's** program when he appeared with **Mark Warnow's** Orchestra recently on CBS.

Schumann's Frauenliebe und Leben, rarely heard especially via radio, was sung by **Emma Zador**, erstwhile Berlin Opera soprano, on March 14 over WQXR, which also broadcast the Young Singers of Old French Songs under the direction of **Louise Arnoux**. **Arpad Sandor**, who has appeared several times over this station, was at the piano. **Colette D'Arville** was guest of **Leon Rothier** on March 6, following **Frederick Jagel**, who appeared the week previous.

In addition to concluding his Philharmonic activities, **Rudolph Ganz** also brought to an end his guest leadership of the WOR Symphony Orchestra. **Lamar Stringfield** succeeded him.

The Indianapolis Symphony Orchestra (**Fabian Sevitzyk**, conductor) had **Richard Bonelli** as soloist on its March 5 broadcast from Murat Temple.

Lys Bert, soprano; **Abbey Simon**, pianist, and a string quintet comprising **Oscar Shumsky**, **F. Vogelgesang**, **Leonard Rose**, **Nathan Stutch** and **George Brown** provided the Curtis Institute's program over CBS on February 23.

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Metropolitan Opera

(Continued from page 9)

LOHENGRIN, FEBRUARY 19 (MATINEE)

An outstanding cast lived up to expectations in the matinee performance of Lohengrin. Julius Huehn, in particular, as Telramund, revealed marked advance both vocally and histrionically. Kirsten Flagstad (Elsa), Karin Branzell (Ortrud), Lauritz Melchior (Lohengrin), Ludwig Hofmann (King) and the indispensable George Cehanovsky (Herald), were in excellent voice, contributing to a superb interpretation. Maurice de Abrahavanel directed the chorus and orchestra in a notably efficient manner. A capacity house registered its pleasure.

FAUST, FEBRUARY 19

The first Faust of the Metropolitan season resulted in an unexpected re-debut due to the illness of Ezio Pinza. Carlton Gault, a former member of the company, who was available, found himself installed at practically the last moment in the role of Mephisto. Not a stranger to the part and skilled in the French traditions, his interpretation proved the highlight of the performance, suave and malevolence being admirably combined. The voice had moments of insecurity, however, at the bottom of the scale. His Gallic diction was met on a parity by Richard Bonelli in another artistic delineation as Valentin. Vina Bovy's Marguerite was more than adequate, while Charles Kullmann's title role interpretation was academic. Helen Olheim, Thelma Votipka and Wilfred Engelman were others in the cast. Wilfred Pelletier conducted, at times desultorily. The Metropolitan returned to previous practises by staging the third act in two scenes.

OTELLO, FEBRUARY 21

Verdi's last opera was heard for the seventh time this season, Giovanni Martinelli singing the name part, with Elisabeth Rethberg as Desdemona. The two acted, sang and cooperated with vim and romantic interpretation, winning personal curtain calls. Lawrence Tibbett sang Iago with accustomed artistry and fervor. The balance of the cast, as before, were Thelma Votipka, Nicola Moscona, Nicholas Massue, Giordano Paltrinieri, George Cehanovsky and Wilfred Engelman. Ettore Panizza conducted.

CARMEN, FEBRUARY 23

A repetition of Carmen brought a large and enthusiastic audience to hear a familiar cast interpret Bizet's opera with scintillant vocal and histrionic presentations. Bruna Castagna (Carmen), Queena Mario (Micaela), Thelma Votipka (Frasquita), Helen Olheim (Mercedes), Jan Kiepora (Don Jose), Carlo Morelli (Escamillo), George Cehanovsky (Dancaire), Giordano Paltrinieri (Remendado), Louis D'Angelo (Zuniga), and Wilfred Engelman (Moraes), were the Metropolitan artists of distinction. Gennaro Papi was the excellent conductor.

SIEGFRIED, FEBRUARY 24 (MATINEE)

Fourth performance in the matinee Wagner Cycle, and third of the special Ring Series, Siegfried held the boards with Lauritz Melchior as the matured hero, and Kirsten Flagstad as his fiery bride. Karl Laufkoetter did Mime and Adolf Vogel was the Alberich. Emanuel List intoned the Dragon, and Natalie Bodanya, the Forest Bird. Friedrich Schorr assumed the part of the Wanderer, and Karin Branzell, of Erda. Artur Bodanzky conducted.

The afternoon offered high interest, in spite of the familiar cast. Enthusiasm

and atmosphere animated the singing actors and the orchestral leader, and they united in making the great drama and mighty music into credible and euphonious presentation.

Flagstad sang with the fewest vocal flaws, and Schorr with the most. However, he shone dramatically. The two dwarfs furnished telling portrayals. List's sonorous pathos made the Dragon plausible. The Branzell opulence of tone intrigued the ear. Bodanya had a slight mishap at first but ended her small contribution effectively. Melchior stays consistently brilliant as Siegfried, an impersonation warmly acted and sung with corresponding fervor and eloquence. Bodanzky read the score with accustomed authority of interpretation.

LA TRAVIATA, FEBRUARY 24

The first appearance at the Metropolitan this season of Helen Jepson brought her in a role new to opera-goers in New York. As the tragic heroine, Violetta, Miss Jepson offered a performance that was vocally magnificent and histrionically brilliant. Her arias were sung with fluency, excellent style and admirable enunciation. The pulchritudinous prima donna displayed a voice of rich, full tones, certain of pitch and clear in quality. After the first act the vast crowd in the auditorium feted her vigorously and several curtain calls were demanded of Miss Jepson and her associate principal, Bruno Landi. At the conclusion of the second act cheers greeted these two artists and Lawrence Tibbett.

Mr. Tibbett was an impeccable Germont, singing gloriously and offering in particular one of the most eloquent and artistic interpretations of the Di Provenza aria this reviewer has ever heard. Every time Mr. Tibbett sings Germont, he seems to improve in the role, extraordinary as this may sound to his enthusiasts.

Mr. Landi was an unconvincing Alfredo. Not only did his voice spread badly on full top tones, but his acting of the part was almost ludicrous in the second act and completely without emotional values in any act.

The minor members of the cast, Thelma Votipka, Lucielle Browning, Angelo Bada, Wilfred Engelman, George Cehanovsky and Norman Cordon, performed their duties excellently. Ettore Panizza was the capable conductor.

RIGOLETTO, FEBRUARY 25

A large audience enjoyed this spirited performance of Rigoletto. Jan Kiepora, as the Duke, made an excellent impression. He sang with tonal beauty and verve and while on the stage put plenty of life into the performance. The audience feted him. Equally charming was Bidu Sayao, who sang with fluency of tone and sweetness. After the Caro Nome aria she was enthusiastically applauded. Carlo Tagliabue made an impressive Rigoletto and came in for his share of the audience's favor. The cast also included Norman Cordon, Nicola Moscona, Irra Petina and Thelma Votipka. Gennaro Papi conducted.

AIDA, FEBRUARY 26 (MATINEE)

The sudden illness of Giovanni Martinelli, who was stricken as he started the Celeste Aida aria, temporarily halted this Saturday matinee performance of Aida. The curtain was rung down and, after a twenty-minute delay, Frederick Jagel, who had been hastily summoned, went on in the place of the veteran tenor. Another change from schedule found Gennaro Papi substituting for Ettore Panizza, who also was indisposed. In the cast were artists who previously had appeared in their roles during the season, namely, Zinka Milanov, Bruna Castagna, Ezio Pinza, Norman Cordon, Carlo Tagliabue, Giordano Paltrinieri and Thelma Votipka.

PLAYS DANCE FORMS



RACHELLE SHUBOW,

pianist, gives a program of dance music from the sixteenth to the twentieth centuries at her New York recital at Town Hall on April 5. The first group will be played by Miss Shubow on the harpichord. (Photo by Warren Kay Vantine.)

DAS RHEINGOLD, FEBRUARY 26

The prologue to the trilogy started the evening Wagnerian Cycle with one change in the scheduled cast. Hans Clemens, who usually sings Froh, took the place of the indisposed René Maison as Loge, while Paul Althouse had the former assignment. Mme. Branzell was the Fricka; Friedrich Schorr, Wotan; Anna Kaskas, Erda; Messrs. Hofmann and List, the giants; Julius Huehn, Donner, Adolf Vogel, Alberich and Karl Laufkoetter, Mime, Dorothee Manski was Freia, while the Rhine maidens were Susanne Fisher, Irra Petina and Doris Doe.

Mr. Bodanzky, in the conductor's chair, read the prelude with his accustomed authority but with less inspirational attributes than usual. Mr. Clemens was making his Metropolitan farewell and offered an artistic delineation despite an apparent cold. Little remains to be said concerning the others, all in familiar posts.

THE BARBER OF SEVILLE, FEBRUARY 28

An excellent performance of Rossini's

Barber of Seville closed the February offerings at the Metropolitan, with Lily Pons as Rosina and John Brownlee the Barber. With Bruno Landi as the Count Almaviva, Dr. Bartolo sung by Pompilio Malatesta, Don Basilio by Virgilio Lazzari, Irra Petina as Berta, and an Official (Giordano Paltrinieri) the cast was complete, under the baton of Gennaro Papi.

Good singing as well as acting gave the audience much pleasure in the piece. Miss Pons' "singing lesson" with Proch's theme and variations and the Dell'Acqua Villanella proved a charming feature of the performance, and her singing throughout was of lovely quality. Mr. Landi, costumed handsomely, was in fine voice. The Dr. Bartolo of Mr. Malatesta was one of the high lights, as was Mr. Lazzari in the role of Don Basilio. For special mention—the excellent Berta of Miss Petina.

GÖTTERDÄMMERUNG, MARCH 1 (MATINEE)

Ending the Ring Cycle in the special series of Wagner matinees, the sublime Götterdämmerung drew a crowded Tuesday afternoon audience, rapt and rapturous. Kirsten Flagstad enacted Brünnhilde, and registered with the full vocal glories and meaningful histrionics which have become associated with all her appearances at the Metropolitan. Lauritz Melchior, an imposing apparition as the mature Siegfried, poured out song and dramatic heroism with unstinted abundance but artistically directed.

Ludwig Hofmann made Hagen as baleful a villain as has been observed hereabouts in the roster of Wagner's evil personages. Adolf Vogel scored a close second in that respect, with his sinister portraiture of Alberich. Karin Branzell, the Waltraute, thrilled the listeners in the deeply moving episode of her plea to Brünnhilde for the return of the Ring to the waters of the Rhine. As the appealing pair, Gutrunne and Gunther, Irene Jessner and Julius Huehn looked attractive and contributed fresh voices and singing of high musical purpose. The entire ensemble achieved notable results under the watchful and warmly felt conducting of Artur Bodanzky.

LA TRAVIATA, MARCH 2

The fifth performance of La Traviata found Helen Jepson making her second appearance of the season in the title role. Nino Martini was the Alfredo and, after the final curtain had to dash for a train

(Continued on page 52)

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Hans Hess, Chicago Cellist, Believes More Widespread Dissemination of Art at Popular Prices Would Aid in Increased Appreciation



Photo by de Gueldre
HANS HESS

CHICAGO.—In a recent interview Hans Hess, cellist and teacher of Chicago, suggested opera performances and symphony concerts under the "big top" like circuses, at popular admission prices as a means of bringing back prosperity in the music profession.

"American youth and the general American public of today are unquestionably more music-conscious than in the past generation. Through the ever increasing popularity of the radio the smallest cities are no longer isolated from cultural influences which formerly benefited only the larger centers. Today the smallest and most secluded hamlet is deriving entertainment and cultural stimulus by means of the radio.

"I believe that some day, another keen visioned and practical P. T. Barnum will

again place the world of culture forever in his debt by comprehending the possibilities of this situation. He will find it profitable for concert companies traveling from place to place to give grand opera and symphony performances as circuses do under 'the big top' at popular circus admission prices. And audiences everywhere will be able, enthusiastically and intelligently to follow and enjoy the greatest musical master works. The radio has paved the way."

FOR MORE CONCERT HALLS

"Do you believe this would benefit more than the performers?"

"Such an enterprise," replied the cellist, "would result in inspiring the building of concert and opera auditoriums in many places that had not dared undertake such projects until it had been perceived how many advantages a personal visible performance of music brings to the minds and hearts of its hearers.

"Orchestral musicians, singers, instrumental artists would be in great demand. Those of the teaching profession would be gratified by the increase in number of pupils, for 'seeing is believing'; 'seeing' has the tendency to stimulate self-expression. Local symphony orchestras then would be organized, the art of chamber music be practised and become as much loved as in the average European home.

"All this may sound like a dream—fantastic, but I believe any thinking person will recognize the tremendous all-around benefit such an undertaking would mean to countless lines of endeavor. From stage hand to manager, from transportation to air-conditioning, from music critic to music magazine—there wouldn't be a forgotten man. Art, music, culture can turn the trick by doing it the American way." R. D.

Metropolitan Opera

(Continued from page 51)

to start an extensive concert tour. Carlo Tagliabue was Germont pere. Miss Jepson again demonstrated her thorough acquaintance with the role and was in splendid vocal condition. Other roles were in familiar hands, the cast comprising Thelma Votipka and Lucielle Browning who were in exceptional form, and Angelo Bada, Wilfred Engelman, George Cehanovsky and Norman Cordon. Ettore Panizza again conducted.

TRISTAN AND ISOLDE, MARCH 4

The final, but one, Tristan and Isolde performance brought the familiar cast of Lauritz Melchior and Kirsten Flagstad in the title roles surrounded by the able singers and actors, Karin Branzell, Emanuel List, Julius Huehn, Arnold Gabor, Hans Clemens, James Wolfe and Karl Laufkoetter, triumphantly conducted by Artur Bodanzky. An audience of overflowing magnitude cheered the performance at the entr'actes, and deservedly so, for it was one of the most illustrious presentations of this poignant love story offered in this season of consummate delineations of the great Wagner opus.

RIGOLETTO, MARCH 5

A final season performance of Rigoletto brought Jan Kiepura (The Duke), Carlo Tagliabue (Rigoletto), and Bidu Sayao (Gilda), a full Saturday matinee audience applauding the three leaders en-

thusiastically. Their experience as singing actors was evident, and many curtain calls rewarded each. Ezio Pinza, too, won due applause as Sparafucile and the Maddalena of Irra Petina was pleasantly sung. Repeating previous impersonations were Thelma Votipka, Norman Cordon, George Cehanovsky, Angelo Bada, Wilfred Engelman, Charlotte Symons and Lucielle Browning. Incidental dances by the American Ballet, with Ettore Panizza conducting, completed the roster of participants.

DIE WALKÜRE, MARCH 5

Due to the indisposition of Marjorie Lawrence, who was to have sung the role of Brünnhilde in Die Walküre on this evening, Kirsten Flagstad sang in her place, thus interpreting two Wagnerian major roles within twenty-four hours. Mme. Flagstad was in impeccable form and her magnificent voice showed no tiring effects at the close of a performance which was stimulating because of its eloquent fusion of beauty to the eye and ear. Paul Althouse was the excellent Siegmund, vocally splendid in the taxing role. Elisabeth Rethberg sang Sieglinde capably and with musicianly skill. Kathryn Meisle was a dramatic Fricka of royal mien and sang her second act scene with a full, rich voice of powerful dimension used skilfully and augmented by clarity of enunciation. Ludwig Hofmann was satisfactory as Wotan; Emanuel List was excellent as Hunding; Dorothee Manski, Thelma Votipka, Irene Jessner, Lucielle Browning, Irra Petina, Doris Doe, Helen Olheim and Anna Kaskas

sang extremely well as the Valkyries.

Much of the success of this production, which brought excited applause from the listeners of the sold-out house, was due to the conductorial skill of Erich Leinsdorf. This young man's interpretation had eloquent beauty in which there was a constant flow of brilliantly-hued orchestral color. His climaxes were built with finesse and many phrases of the potent score sounded with new interest because of his intelligent pacing.

Ethel and Otto Luening to Appear in Two Festivals

On March 29, Ethel and Otto Luening will do modern American voice and flute numbers in Schenectady for the Festival of Modern Music arranged by Rufus A. Wheeler. The program will include orchestral and choral compositions by Mr. Luening.

April 5 and 6, in Philadelphia, Pa., Ethel Luening will sing the soprano part in the Peasant Cantata of Bach with the American Society of Ancient Instruments (Ben Stad, founder and director). Mr. Luening will play the Bach E flat major sonata for flute and harpsichord. Included among the current engagements of the Luening's are radio performances of voice and flute compositions, old and new.

During October, November and December, Miss Luening appeared as the piano soloist with the Vermont Symphony Orchestra (Alan Carter, conductor) at Burlington, Woodstock, Rockland and Bennington. Mr. and Mrs. Luening are on the faculty of Bennington College, Bennington, Vt.

Academy of Contemporary Music of Milan Gives New York Concert

The Pascarella Trio, Pino Bontempi, tenor, and Gertrude Gibson, soprano, participated in the first concert, on February 23, of the New York Chapter of the Academy of Contemporary Music of Milan. Maestro Alberto Bimboni presided and explained the history of the academy which was founded in 1933 in Milan. Works of Porrino and Bossi were played by the trio. Miss Gibson offered songs of Campbell-Tipton, Wintter Watts, A. Walter Kramer (a member of the board of directors of the New York chapter) and Rummel. Respighi, Donaudy and Zandonai numbers were sung by Mr. Bontempi.

The program, in the auditorium of the Palazzo d'Italia, New York, was under the sponsorship of Consul General Gaetano Vecchiotti, honorary president of the New York chapter.

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Foreign News in Brief

(Continued from page 34)

Operatic Amoris

CAEN (FRANCE).—The Grand Theatre has premiered Charlotte Corday, opera by M. Manière, libretto by M. C. Renard. The leading roles were taken by Marthe Nespoulos, MM. Micheletti and Cabanel. M. Schuyer conducted. The work makes Charlotte a more amorous personage than history usually presents her. The score was appreciated for its restraint and propriety. I. S.

Kilenyi in Copenhagen

COPENHAGEN.—Edward Kilenyi, pianist, scored as soloist with the State Radio Orchestra, conducted by Launy Gröndahl. Kilenyi played the Chopin E minor concerto and a group of major compositions by Dohnanyi. This appearance was followed three days later by a recital including the Waldstein Sonata (Beethoven), Chopin's B-flat minor sonata, a group of moderns and two Liszt Rhapsodies, all welcomed warmly. C. DE V.

Paris Competition Awards

PARIS.—The following prizes have been awarded in the competition organized by the Society of Composers of Music: Halphen Prize, 3,000 francs to Charles Koechlin for a symphony in four parts; Ambroise Thomas Prize, 1,500 francs to M. Serventi for a suite for chamber orchestra and piano; Camille Saint-Saëns Prize, 1,000 francs to Marie-Rose Hublé for a motet a capella. I. S.

Phonograph Prize

PARIS.—The Paris Saxophone Quartet (MM. Mule, Romby, Charron and Chauvet) has been awarded the 1937 Grand Record Prize, for its discing of Gabriel Pierné's Introduction et Variation on a Popular Rondo. R. P.

Basel Cathedral Concert

BASEL (SWITZERLAND).—Brahms' German Requiem was performed in the Cathedral by the Gesängverein and the Basel Orchestra. Hans Münch conducted. Soloists were Erika Rokyta, Viennese soprano, and J. Willi, Frankfurt baritone.

Moussorgsky-Tcherepnine Novelty

ESSEN.—The local Opera provided a novelty with the premiere of Moussorgsky's opera The Marriage, as completed by Alexander Tcherepnine. Albert Bittner conducted. The cast included Manfreda Huebner, Josef Mosler, Hilde Luis, Ilse Schilling, and Helseha Ingnaschak.

Rich Operatic Variety

TOULOUSE.—At the Capitole Theatre we had Tosca, Carmen, Véronique, Lakmé, Rigoletto, Hérodiade, Cloches de Corneville, Werther, Pays du Sourire, and La Favorite, with such artists as Yvonne Gall, Germaine Pape, Baritza, Jane Syril, Fanely Revoil, Boué, MM. Casavecchi, Luccioni, Travaso, Fronval, Barsac, Bilot, and Reda Caire.

Teutonic Publishing Figures

BERLIN.—According to statistics, the year 1936 witnessed the publication in Germany of 6,165 musical works, of which 3,676 were new compositions, the remaining 2,489, arrangements. Of the total, 3,870 belonged to the *divertissement* or march genres, 2,285 to other categories.

Hanoverian Premiere

HANOVER.—The Städtisches Opernhaus gave the premiere of Die Fasnacht von Rottweil, a new opera by Wilhelm Kempff. The work, brilliant in local color and characteristic melodies, and clever in its mixture of sentiment, naïveté and humor, was accorded a real success. Among its more striking num-

bers can be mentioned a Bolero (second act), Kermesse Music (between the first and second scenes), prelude to the third act, and an exotic serenade (fifth scene). Principal singers were Maris Engel, Hilde Singenstern, Rainer Minten and Willy Wissiak. Dr. Hans Winckelmann was the *Spielführer*. Rudolf Krasselt bore responsibility for the picturesque scenery. P. R.

Copenhagen Friedman-Chopin Recital

COPENHAGEN.—A principal event here was a Chopin recital by Ignaz Friedman. His program, a copious one, showed Friedman in all his freshness of moods. Both he and Chopin were accepted with joy by the audience and many encores had to be given. C. L. N.

Paris Awards to Germans

BERLIN.—The German jury of the Paris Exposition, 1937, has awarded the following recompenses to German artists: Grand Prize to Conductor Wilhelm Furtwängler, Heinz Tietjen, Mme. Siegfried Wagner, Prof. R. Klein, technical director of the Berlin National Opera and the National Orchestra; to the Berlin Philharmonic Orchestra, the Kittel Chorus, the ballet of the Berlin National Opera, and the Gunther Dance Ensemble (Munich). Diplomas of Honor were given to Clemens Krauss, Karl Elmendorff, Bruno Kittel, Ernst Praetorius, Leo Pasetti, Heinrich Schlanus, Josef Gielen, the Cologne Male Chorus and its director Eugene Pabst, and Harald Kreutzberg, dancer.

Alfano's Cyrano Opens Naples Opera

NAPLES.—In the presence of Signor Alfieri (Minister of Popular Culture), the Prince and Princess of Piedmont, the newly married Prince and Princess Paul of Greece, and a crowd of governmental and musical personalities, the Naples Opera season was opened with a performance of Alfano's Cyrano de Bergerac, the composer conducting. Principal roles were sung by Fernanda Ciana, Luisa Badeschi, Irma Mion, Aurelio Marcato, Giovanni Inghilleri, Antonio Rivetti, and Guglielmo Fazzini. S. S.

Gigli and His Daughter Sing

ROME.—American Ambassador to Italy and Mrs. William Phillips gave a musicale at their residence, Villa Taverna, where Beniamino Gigli and his daughter Rina gave a delightful program of opera selections and songs. Three hundred guests were present. S. S.

Youthful Tenor Succeeds

ALLESSANDRIA.—Giuseppe Galbati's appearances in *Elisir d'Amore* have been sensational. Recent performances of the young tenor won him such success that his admirers obliged him to add several encores before they would leave the theatre. S. S.

Orloff in Rabat

RABAT.—Playing to a crowded audience in Mamounia Hall, Nicolai Orloff made his first appearance here. Possessor of expert technical equipment and versatile style, Orloff shone in works by Scarlatti, Beethoven, and Chopin. L. K.

Salzburg Concert in London

LONDON.—The Austrian Minister presented a Salzburg Concert at the Austrian Legation, on a recent date. The musical program was provided by Sidonie Goossens, harpist, Nathan Milstein, violinist (accompanied by Ivor Newton) and by the Trapp Choir of Salzburg, who sang old madrigals and Austrian folk songs and played Pandean pipe music. K. R.

Loewenguth Quartet in Bordeaux

BORDEAUX.—Playing under the auspices of the Chamber Music Society, the Loewenguth Quartet gave welcomed readings of quartets by Haydn (No. 67), Beethoven (No. 10) and Roger Ducasse. C. DE V.



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MUSIC NOTES
from Coast to Coast

ANN ARBOR, MICH.—On March 1 Georges Enesco made his debut in this city as a violin virtuoso and won the hearts of his audience by an inspired performance of an unhackneyed program. It was a delight to hear unfamiliar violin music. During the performance Mr. Enesco played Kaddisch by Maurice Ravel in memory of that composer. Sanford Schlusssel accompanied beautifully. A. McL. T.

GRAND RAPIDS, MICH.—Joseph Szigeti, violinist, gave one of the most enjoyable recitals on the East Church Concert Course. Outstanding was the performance of Beethoven's C minor sonata with Andre Petri at the piano.

A brilliant interpretation of the Grieg A minor concerto was given by Jose Echaniz at the Grand Rapids Symphony Orchestra concert (Karl Wecker, conductor). An orchestral arrangement of Debussy's Golliwog's Cake Walk by Denn Chown, a member of the percussion section and a student in the music department of the University of Michigan, was conducted by him.

Eleanor Malek was pianist in a program given by the St. Cecilia Society arranged by Mrs. C. Hugo Kutsche. Lacquer Prints, a group of four songs by Dorothy James, of the music department of the State Normal School at Ypsilanti, were sung by Mrs. Merrill Grogel, mezzo-soprano, in a program arranged by Maria Lund Royce. The St. Cecilia Chorus, directed by Mrs. William J. Fenton, sang The Death of Joan of Arc by Bemberg, with Mrs. Glenwood Fuller, soprano, and Mrs. J. S. VanderHeide at the piano. Duos were played by Eugene J. Phillips and Harold Bishop. Mr. and Mrs. Charles MacDonald, tenor and soprano, with Helen Baker Rowe, accompanist, and Albina Kowalkowski, pianist, furnished a program arranged by Mrs. J. E. Finnegan.

A program of early organ music including Buxtehude's cantata Rejoice, Beloved Christians, was presented by Harold C. Einecke, organist and director of Park Church choir, in a series of twilight recitals.

Recent recitals have been given by Mrs. Fenton, and Reese Veatch, teachers of voice, and Mrs. Augusta Rasch Hake and Marguerite Kortlander, teachers of piano. H. B. R.

JOPLIN, MO.—February 13, Dalies Frantz appeared in Memorial Hall as the third presentation of the All-Star Concert Series sponsored by Mrs. Jay L. Wilder. In the time since his first concert here, Frantz has attained a surer mastery of his art, a faculty of bringing his audiences into closer communion with his music. His program was varied enough to suit tastes for whimsy, lyric quality and dramatic interpretations, all given with a deftness and precision which insured that the audience enjoyed the program as a whole. Four encores were not sufficient to satisfy the demands of the audience. H. D. R.

PORTLAND, ME.—Kirsten Flagstad was the artist in the last concert of the Portland Music Teachers' Association concert course. She was received with enthusiasm, and given an ovation at the close of the program.

The fifty-sixth concert of the Portland Symphony Orchestra, under the direction of Russell Ames Cook, was pre-

sented to a large and appreciative audience

A benefit for the Emily K. Rand Memorial Scholarship Fund was given by the Portland Rossini Club. An interesting program, comprising compositions of Portland musicians, was presented. Composers represented were: Alfred Brinkler, Henry McLellan, Grace Lawrence, Louise Verrill, Rupert Neilly, Latham True, Fred Lincoln Hill and William Bradley. S. R.

SAN DIEGO, CALIF.—Josef Hofmann was enthusiastically welcomed on the Amphion Artist series, February 5. His program included the sonata (op. 53) by Beethoven; Kreisleriana by Schumann, five Chopin numbers, and works of Stojowski, Scriabin and Hofmann, magnificently played.

The San Carlo Opera Company (Fortune Gallo, general director) appeared here under management of Mrs. B. A. Bukor. Opening with Aida, with Norine Greco (Aida), Maru Castagna (Amneris), Aroldo Lindi (Rhadames), and Harold Kravitt (Ramfis), the company gave an excellent performance. A matinee of Lucia di Lammermoor, with Lucille Meusel and Enrico Mancinelli, was followed by a brilliant portrayal of Madam Butterfly by the Japanese soprano, Hizi Koyke. Musical and stage direction by Carlo Peroni and Luigi Raybaut.

The Chimes of Normandy offered by the Federal Music Project (Charles Marsh, director) and sponsored by the San Diego Symphony Association, brought four local favorites, Carmen Conger, Genevieve Roberts, Jack Dawson and Charles Cannon, supported by chorus and orchestra. Musical and stage direction by Julius Leib and William G. Stewart.

Dr. Otto Klemperer and the Los Angeles Philharmonic Orchestra were heard on February 22. Outstanding on the program were the Mozart symphony in G minor, exquisitely delineated, and the Sibelius Swan of Tuonela, with solo for English horn beautifully performed by Vincent Schipillitti of the orchestra. H. B.

SASKATOON, CAN.—Recent recitals have been by Muriel Kerr, pianist, Evelyn Gray, pianist and Elsie Gray, violinist, native Regina. Miss Kerr, the third in the Conservatory Concert series, played two Scarlatti sonatas, Schumann's G minor sonata, a Chopin nocturne, mazurka and scherzo, two pieces each by Debussy and Beryl Rubinstein, and Delibes' Naila waltz arranged by Dohnanyi. The Misses Gray offered the César Franck sonata, a Wieniawski concerto, and works by Bach, Chopin, Svendsen and Stoessel.

Evelyn Eby and Reginald Bedford, duopianists, presented the program to be given at their United States debut in Chicago in March. A sonata by W. F. Bach, the Haydn-Brahms variations, a Chopin rondo, Debussy's En Blanc et Noir, a Saint-Saëns scherzo and works by Giles Farnaby and Bach-Grainger. They are also being heard in Regina, Moose Jaw, North Battleford, Rosthern and Winnipeg.

At a recent concert the Saskatoon Symphony Orchestra (Arthur Collingwood, conductor), played Beethoven's first symphony and Egmont Overture, and works by Mozart, Weber and Elgar.

The Music Teachers' Association was addressed by A. L. Bates on The Law and the Music Teacher, and a discussion on Should the Voice be Trained During the Teens was led by Helen Sherry.

A talk and demonstration on the construction of the piano was given by Orvil Bolduan to the Musical Art Club. The Women's Musical Club gave their sec-

ond morning musicale at the Bessborough.

The Quaker Girl was the presentation of the Philharmonic Society, Lucy Miszkofsky playing the title role. L. G.

TOLEDO, O.—Trudi Schoop and her Comic Ballet won the interest and appreciation of a large audience in the Peristyle on February 3, when they made their first appearance in this city. Georges Enesco, Rumanian violinist, gave a recital on March 2, accompanied by Sanford Schlusssel. The soloist gave infinite pleasure with his original and refreshing program and the accompanist supported him excellently. A. McL. T.

VANCOUVER, B. C.—Vancouver is deeply indebted to Lily J. Laverock for bringing within two weeks of each other such fine representations of artistic

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merit as the Salzburg Opera Guild at the Empress Theatre and Col. de Basil's Ballet Russe de Monte Carlo at the Beacon Theatre. The former was outstanding in such perfect presentations as *Così Fan Tutte* (Mozart), *The Matrimonial Market* (Rossini) and *Angelique* (Ibert). This is not the first time the Ballet Russe has visited Vancouver. Enthusiasm ran high at all performances.

An artistic singer, Luther King of Cleveland, Ohio, appeared in the Auditorium, January 31, offering versatility and refinement in a program of Lieder, classic songs by Handel and Beethoven, modern numbers and a group of Negro Spirituals. Jean Houston King provided entirely satisfactory accompaniments.

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Rhea Sadowsky, brilliant Canadian pianist, made her initial appearance with the Vancouver Symphony Orchestra, February 6 in the Strand Theatre. She offered a fine interpretation of the Theme on a Nursery Rhyme by Dohnanyi and justly deserved the shower of applause. The orchestra gave a mediocre reading of the overture to Wagner's Flying Dutchman and an original symphony in D major by the conductor Allard de Ridder.

Advanced students of the Philharmonic Club were heard in recital on January 19. Choral, vocal, piano and violin works were programmed.

The Vancouver Women's Musical Club continued their activities on February 9 with an interesting musical afternoon devoted to Scarlatti, Brahms, Beethoven, Schumann, Scott and MacDowell as performed by voice and instruments. Young students were protagonists.

Ira Dilworth, pianist and lecturer, was guest of the Philharmonic Club's February recital. Illustrated by recordings, he offered an interesting discourse on Three Modern Contributions to Music—Milhaud, Lambert and Bartok. F. D. F.

STUDIO NOTES

ESPERANZA GARRIGUE

Hedwig Browde, mezzo-soprano, sang a varied list for the Philadelphia Art Alliance recently. She is an artist-pupil coaching with Esperanza Garrigue at her New York studio. Miss Browde, who has been engaged for another appearance by the Art Alliance, sang Lieder of Brahms, Schubert, Schumann, Richard Strauss, works of Beethoven, Haydn, Rachmaninoff, Tremisot, Hahn, as well as old Welsh and Irish songs. Theodore Walstrum was at the piano.

HOWARD GODING

Two piano pupils of Howard Goding offered recent performances in Jordan Hall, Boston, Mass. The first, Ottolee Macomber played the MacDowell piano concerto with the Conservatory Orchestra (Dr. Goodrich, conductor) on January 25. The performance was broadcast over station WAAB. The second pupil, Margaret Jane Kimball, played Rachmaninoff's C minor concerto on February 3 with the New England Conservatory Orchestra, under Dr. Goodrich.

BEATRICE MacCUE

Students of Beatrice MacCue recently heard include Agnes O'Donnell, soprano, in Irish songs Sunday evenings over WBBC, Brooklyn; Teresa Dunn, heard Thursdays in songs on WHOM, New York. Mme. MacCue sang at the Tau Alpha Chapter, Mu Phi Epsilon and at a benefit for Overseas Women in New York.

GIACOMO BOURG

Judith Martin, lyric coloratura soprano, was heard at the Bourg New York studio on February 15, in arias and songs by Mozart, Schumann and Grieg. A clear, high voice of much color was shown together with musical temperament, enabling her to interpret Lieder with convincing expression. Io son Titania (Mignon) offered with clean runs and staccati, testified to her progress since last heard. F. W. R.

CARL and AUGUSTA TOLLEFSEN

Carl H. and Augusta Tollefsen, violinist and pianist respectively, recently shared a program of solos and a sonata at their Brooklyn, N. Y. studio. Mme. Tollefsen offered a Chopin group and works of Lecuona, Greig, Philipp and

WHITE PLAINS, N. Y.—The Treble Clef Chorus of the Contemporary Club (Antonia Brico, director) gave its mid-winter concert at the club auditorium on February 18. A varied program included the premiere of *The Sirens* by Elinor Remick Warren, dedicated to Miss Brico and *The Treble Clef*. Helena Schoof was soprano soloist. There were also two-piano selections by Miss Brico and Joyce Barthelmess.

Sophie Pratt Bostelmann was heard in a piano recital at Sarah Lawrence College. The Catholic Woman's Club of Westchester County presented Jeanne Dawson and Louise Mayer in a two-piano recital, assisted by the Mozart String Sinfonietta at the Blessed Sacrament Auditorium in New Rochelle on February 25.

The First Baptist Church Oratorio Choir of fifty voices (Elizabeth B. Cross, organist and choir director) sang the Seven Last Words by Dubois, and the Sanctus from the Bach B minor mass on March 6. William Hain, tenor, and Gean Greenwell, bass, were soloists.

A program of sacred music was given as a memorial to the late Rev. T. F. Watkins at the Marion London Milholin studio on February 13. E. H.

Saint-Saëns with spontaneity and brilliance. Mr. Tollefsen played Goldmark, Arensky, Tor Aulin, Schubert, Randegger and Hubay works with artistry. The closing Beethoven sonata in F major climaxed an evening of much musical enjoyment. F. W. R.

EDWIN HUGHES

Eight pianists participated in the mid-February program at Edwin Hughes' New York studio. Philip Heffner played two Chopin etudes and the Shostakovich concerto; Anca Seidlova, the D minor concerto of MacDowell and Hungarian Fantasy of Liszt; Martha Thompson, the D minor English Suite of Bach and Blanchet's Etude de Concert; seven Chopin etudes were contributed by Ben Jones; Dorothy Bayer the first movement from MacDowell's Tragic Sonata; Thelma Olsen interpreted the Saint-Saëns Caprice and fugue on airs from Alceste; Helen Wallace the Clair de Lune of Debussy and Chopin's A flat impromptu; and Helen Kirby two movements from Schumann's G minor sonata and a Chopin nocturne. Miss Seidlova appeared twice during February as soloist with the Westchester Philharmonic Orchestra.

HELEN NORFLEET

Forty musicians and collectors of folk-songs recently gathered at the Helen Norfleet School to celebrate the publishing of a second book of Vermont Folk-songs, collected by Helen Hartness Flanders and arranged by Helen Norfleet. Among those who participated in an informal program were Nina Tarasova, Bernice Kamsler, G. Marston Haddock, Adolph Bregman, Mile. Prunauer and Mme. Spiridovitch. They offered folksongs of Russia, Poland, England, Hungary and Russian gipsy tunes and Vermont songs, the latter from the new collection.

The Norfleet Trio recently gave a young artists tea at the school for Mary McDougal Axelson, New York and Hollywood playwright. Composers, pianists, violinists, painters, sculptors and writers were present.

MISCHA GOODMAN

James Withey, violinist, artist-pupil of Mischa Goodman, was heard in Grace Congregational Church, New York, last month in works of Schubert, Vivaldi, Bach, Wieniawski, Kreisler and White. He revealed well-developed technic, musical feeling and ample tone, and was warmly greeted by a large audience. Willy Schaeffer was an able piano accompanist. F. W. R.

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Oscar Anderson Leads Davenport Orchestra

DAVENPORT, IA.—Oscar Anderson, guest conductor, impressed an audience of 2,000 in the Masonic Auditorium here when he led the City Symphony Orchestra in a program embracing a Bach-Abert choral and fugue, the fifth symphony of Tschaiakowsky and Sibelius' Finlandia. Mr. Anderson in fact made so deep an impression that the directors of the orchestra immediately engaged him for the remainder of the season. Under his vibrant leadership, the orchestra gave moving and musically interpretations to the program, the Sibelius being particularly stirring. Ennio Bolognini, assisting soloist, played Boellmann's symphonic variations for cello and orchestra and was so appreciatively received that he had to add several encores including one of his own compositions, Spanish Serenade. Although the lights in the auditorium went off during one of the encores, Mr. Bolognini continued and had to add to his already generous list. J. T.

Music in Berlin

(Continued from page 7)

ning of this season's Beethoven Cycle made a promising beginning. Bernardino Molinari, Italian conductor, made a favorable appearance with the Philharmonic Orchestra. His understanding of Beethoven's first symphony was splendid. Pietro Scarpini, Italian pianist, won his hearers.

PIANISTIC PARADE

Claudio Arrau is doing a number of Mozart evenings. Janet Graham, American, delighted with satisfactory technic, exquisite touch, and understanding of the old masters. Alfred Hoehn, Arno Ehrfurth, Renzo Silvestri and Hans Beltz gave worthy recitals. New music for two pianos was played by Elisabeth Dunias-Sindermann and George Kuhlmann, including works by Höller, Debussy, Bresgen and Stravinsky, whose concerto for two solo pianos, an imposing composition, was interpreted with musical insight and left the strongest impression of the evening.

SONG AND DANCE

Singers who have had successful recitals include Schmitt-Walter, tenor, from the Deutsches Opernhaus, who made a favorable impression. A treat was the Lieder evening of Myrtle Leonard, American contralto, who appeared for the first time here. The warm, full quality of her voice, together with her sensitive understanding of German Lieder, gave pleasure.

At the State Opera, Jarmilla Novotna, from the Vienna Opera, gave a charming guest performance in Straus' Rosenkavalier, performing the title role with graceful charm and fine vocal quality. The Merry Wives of Windsor appeared in a new rejuvenation, with Erna Berger, coloratura, as Frau Fluth. All in all, a gay and enlivening performance. At the Deutsches Opernhaus, the Polish Ballet gave several guest performances, their success being such that they were engaged for a tour all through Germany, and a return to Berlin.

Many solo dancers have recently won Berlin plaudits. Lea Niako and her ballet were acclaimed for a new and unique program. Mary Wigman showed beautiful dances in a solo recital, again giving proof of her original inventive and creative powers. Golli Caspar and Rolf Jahnke, dancers from the State Opera, pleased in a joint recital, while new and charming dance creations were shown in a solo seance by gifted young Margit Werres. Ursula Deinert and Günther Hess were appreciated in a dance matinee. Vera Mahlke, from the Dresden State Opera, also scored in recital.

OBITUARY

Gabriele D'Annunzio

Gabriele D'Annunzio, Italy's eminent poet and hero of Fiume during the World War, died at his estate in Gardone, Italy, on March 1. High government honors were paid to him at the funeral services, his body lying in state on an Italian warship.

Operatic works based on his dramas and other writings are Zandonai's Francesca da Rimini, performed at the Metropolitan in 1916 and by the Chicago Opera in 1917, and Montemezzi's La Nave (La Scala, 1914, subsequently sung by the Chicago Opera); La Figlia di Iorio, music by Alberto Franchetti, premiered at La Scala in 1906; Mascagni's Parasina, sung at the same theatre in 1913, and Pizzetti's Fedra, first heard there in 1915. Perhaps his most famous collaboration was with Debussy, who wrote incidental music for his mystery, Le Martyre de Saint-Sebastien, staged with Ida Rubinstein in the title role at Paris in 1911, and often given in concert form, notably by the Boston Symphony Orchestra last season. His drama La Pisanello inspired an incidental musical score by Pizzetti. Arthur Honegger did similar service for the drama Fedra (Phèdre in the French version). Other musical works have been composed to his poems by Malipiero and Pizzetti.

Walter C. Gale

GREENWICH, CONN.—Walter C. Gale, organist, composer and teacher, died on February 25 here at the age of sixty-six. Born in Cambridge, Mass., Mr. Gale studied with Samuel P. Warren and Frank Damrosch. He became a church organist at the age of fifteen and served the Brick Church, St. Thomas Episcopal, All Souls Episcopal and the Broadway Tabernacle, all in New York City. He resigned from the Tabernacle in 1932 after serving there twenty-seven years. For seventeen years he was Andrew Carnegie's organist and continued with Mrs. Carnegie. A founder of the American Guild of Organists, he was also a member of the National Association of Organists and the St. Wilfrid Club of New York. He had conducted the Orpheus Choral Society and had been professor of music at both Miss Spence's and Miss Nightingale's schools. As a concert organist, he had given programs throughout the United States. His compositions were chiefly church music. He is survived by his sister Mrs. A. D. Rockwell. N. L.

Manuel Berenguer

BARCELONA.—Manuel Berenguer, concert flutist, died last month here in his native city. He was known as the accompanist of Luisa Tetrassini and Amelita Galli-Curci, all the flute obbligatos being written and arranged by him. He went to the United States with the original San Carlo Opera Company under the direction of Arnaldo Conti (his father-in-law), and later played with the Chicago Opera under the direction of Cleofonte Campanini. He retired in 1929. Surviving are his son, Arnaldo Conti Berenguer, and his wife Amelia, former harpist of the Metropolitan Opera. K. W.

David A. Clippinger

CHICAGO.—David A. Clippinger, teacher of singing, died here on February 20 at

the age of seventy-eight. He was president of the Chicago Council of Teachers of Singers and had conducted the Chicago Madrigal Club for twenty-eight years as well as the Swift & Company Chorus for ten years. R. P.

Gustave le Rouge

PARIS.—Gustave le Rouge, composer, historian, novelist and playwright, died here on February 26 at the age of seventy. He was one of the leaders of the Latin Quarter literary group at the turn of the century. S. K.

Guglielmo Somma

CHICAGO.—Guglielmo Somma, vocal coach and opera conductor, died here on February 4. Maestro Somma, fifty-eight years old, was conductor at La Scala in Milan from 1912 to 1914, after which he was made musical director of the Columbia Gramophone Company of London, a post he held for ten years. He came to Chicago and was conductor with the Chicago Civic Opera Company from 1927 to 1929. He coached many opera singers. He is survived by his widow, Reinholde, and a son, Dr. Richard E. Somma. R. D.

Angel Maria Castell

SALAMANCA, SPAIN.—Angel Maria Castell, music critic and newspaperman, died here on March 1 at the age of sixty-four. Although he became blind several years ago, he continued his work and before the war was a daily contributor to the A.B.C. of Madrid. P. K.

Adeline F. S. Fitz

MELROSE, MASS.—Adeline Frances Slade Fitz, composer of numerous songs, one of which was dedicated to John Philip Sousa and played by his band, died here on March 7. Mrs. Fitz was born in Chelsea in 1861. In 1884 she was married to Judge Frank E. Fitz, of Boston, who died in 1913. Active in women's work, she formerly was president general of the national society of the D. A. R., one of the incorporators of the Society for the Preservation of New England Antiquities and a member of the Society of Colonial Dames. She is survived by two sons. C. W.

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King Raises Him to Noble Rank on His Seventieth Birthday—Furtwängler Sells Out

BRUSSELS.—An outstanding personality in musical Belgium is General Baron Buffin. King Leopold has made him a Viscount in recognition of his merits as a composer. He is president of all the concert associations of Brussels, including the Philharmonic and the radio. Like most people in the public eye, he is the usual victim of journalists and caricaturists. In military circles Viscount Buffin is considered a first-class composer, while musicians call him a great general. However, as a soldier, he fought valiantly during the war; and as a musician his opera Kaatje has had many successful performances.

In order to celebrate his seventieth birthday as well as his new title, some friends and admirers of Viscount Buffin organized a concert at the Conservatoire.

Désiré Defauw conducted a program of works by Chabrier, Ravel, and Dukas, for the first part, the second consisting of compositions by Buffin. It was a warm success, and at its conclusion the representative audience listened to a fine speech by Adolphe Max, Brussels' popular Burgomaster, after which the hero of the evening was presented with a splendid medallion of himself by sculptor Bonnetain.

At the third Concert Defauw, a large audience applauded Dvorak's New World Symphony, de Falla's ballet Le Tricorne, and two concertos played magnificently by Cortot. The first was Chopin's F minor with Cortot's own orchestration; the other was concerto for the left hand by Ravel. Although well-balanced, well played, and well received, this Ravel concerto is not one of the master's best compositions, and the launching of acrobatic single-handed pieces should not be encouraged.

Though its population barely numbers 900,000 our city succeeds in absorbing an abundance of music. In addition to

all the regular concerts, the Berlin Philharmonic Orchestra and its conductor Furtwängler recently came with their artistic attainments. For the occasion the price of tickets was increased, and in twenty-four hours every seat was sold—including those usually reserved for the critics. It is therefore only by hearsay that I am able to say that the affair was also musically triumphant.

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Baldwin-Wallace Receives Gift

The Baldwin-Wallace Conservatory of Music, Berea, Ohio, announces a gift of \$50,000 by Mr. and Mrs. E. J. Kulas of Cleveland for the reconstruction of the present music building. Mr. Kulas is president of the Midland Steel Products Company and of the Otis Steel Company. In recognition of the gift of the Cleveland steel official and his wife the building used by the Baldwin-Wallace Conservatory will be known as the Kulas Musical Arts Building.

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MUSICAL COURIER



GUILA BUSTABO,
young violinist, greets Carnegie Hall doorman as she arrives to assist the N. Y. Philharmonic-Symphony Society. (Photo by Pictorial Feature Service.)

(BELOW)
JULES BOUCHERIT,
violinist, recently named head of the violin department at the Fontainebleau School of Music, preparing to rehearse in his studio.



ALBERT STOESEL
conducts an experiment instead of an orchestra or chorus. Mr. Stoessel paid a visit to Jimmie, the chimpanzee in the St. Louis Municipal Zoo, during the New York musician's stay in that city as guest leader of the St. Louis Symphony Orchestra. On March 1 he conducted his New York Oratorio Society in its annual presentation of Bach's Mass in B Minor.



(ABOVE)
ALEXANDER BRAILOWSKY
with Mrs. Brailowsky at his left and Djane Lavoie-Herz to his right, takes time out between piano programs.



(RIGHT)
OLIVE ARNOLD,
soprano, rehearses with Richard Hageman (with whom she is coaching) for her Town Hall, New York, recital on March 11 as her husband, Edward Arnold, motion picture actor, looks on.



IVOR NEWTON and GREGOR PIATIGORSKY
meet to prepare for the first of two recitals for the Royal Dublin Society. (Photo © by Irish Times.)



YEHUDI and HEPHZIBAH MENUHIN
give a recital of violin and piano sonatas at Carnegie Hall, New York, on February 8, their second joint appearance in the metropolis during that month. (Photo by Robert S. Holzman.)

(RIGHT)
PIERRE MONTEUX and DANIEL ERICOURT,
French pianist, during a visit of Mr. Ericourt to the Pacific Coast. The latter is now under Concert Management Arthur Judson's aegis. (Photo by Haas-Schreiner, San Francisco.)



MUSICAL COURIER

Review OF THE World's Music



Photo by Ira L. Hill, N. Y.

EDNA THOMAS
"The Lady from Louisiana"

Leaves by Airplane on April 2 for Her Third World Tour, Returning to America in August

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Europe